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AN ALPHABETICAL LIST OF THE FEASTS AND HOLIDAYS OF THE HINDUS AND MUHAMMADANS

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PREFACE

THE present manual has been prepared with the object of meeting a long-felt want. We who live in India are often in doubt or ignorance as to the exact significance or incidence of the various Hindu and Musulman festivals, many of which are observed throughout the country as public holidays. This circumstance led me to think that a small hand-book containing a brief account of the leading feasts and festivals of the followers of these two great religions, together with an indication of the period in which they fall, would be of utility to all who are engaged in the administration of the country, and perhaps also of interest to a larger public outside.

I selected two men in the Records Office, one Hindu and the other Muhammadan, to carry out my plan, and I trust that the little book which is due to their joint labours may prove of interest to the public at large and of practical service to officials. It lays claim to no originality, but it is hoped that its accuracy may prove beyond question.

E. DENISON ROSS.

February 1914.

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PART I

Feasts and Holidays of the Hindus

INTRODUCTION

The festivals, and in fact almost all the ceremonies of the Hindus, are regulated according to the lunar day or tithi. A lunar month consists of 30 lunar days, and begins on the day of the full-moon or the new-moon. In Bengal and in Telingānā (North-eastern portion of the Madras Presidency) the latter mode of computation

ERRATA.

Page 12, *last line* 'A name' *should be* '3 A name'

„ 54, *last line* 'prostration)' „ '(prostration)'

„ 54, *7th line* 'lesewhere' „ 'elsewhere'

„ 62, *2nd line from bottom* 'nsa' *should be* 'nyasa'

„ 62, *9th line from bottom* 'one...wi' *should be* 'one's cherished wishes'

„ 68, *last line* 'n the' *should be* 'in the'

worshipping them, have two aspects, *i.e.*, they are capable of two distinct interpretations—the esoteric and the exoteric—the philosophical and the popular. What described according to popular ideas may appear inconsistent, will wear a different aspect when interpreted according to the philosophical ideas of the Hindus. Persons who worship a god in order to obtain mundane

INTRODUCTION

The festivals, and in fact almost all the ceremonies of the Hindus, are regulated according to the lunar day or tithi. A lunar month consists of 30 lunar days, and begins on the day of the full-moon or the new-moon. In Bengal and in Telingānā (North-eastern portion of the Madras Presidency) the latter mode of computation prevails, and in Hindusthāna and in the Tāmil countries of the South the former mode obtains.

Vaiçākha is the first month of the year in Bengal, corresponding to April-May, then follows Jaiṣṭha corresponding to May-June, Āṣāṛha to June-July, Çrāvaṇa to July-August, Bhādra to August-September, Açvīṇa to September-October, Kārttika to October-November, Agrahāyaṇa to November-December, Pauṣa to December-January, Māgha to January-February, Phālguṇa to February-March and Caitra to March-April.

The fortnight ending with the full-moon is known as the bright fortnight, and that ending with the new moon is called the dark fortnight.

Almost all the gods, as well as the rites observed in worshipping them, have two aspects, *i.e.*, they are capable of two distinct interpretations—the esoteric and the exoteric—the philosophical and the popular. What described according to popular ideas may appear inconsistent, will wear a different aspect when interpreted according to the philosophical ideas of the Hindus. Persons who worship a god in order to obtain mundane

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blessings do so in one way, whereas those whose object is salvation, to know Brahma—to be absorbed in him or to attain the other forms of salvation,—worship the same deity in another light and in another way.

According to the teachings of the Çāstras, in the essence or spirit, there is no difference between the various manifestations of the Deity, whether male or female, so whoever may be the god or goddess worshipped the object of worship is God.

The accounts given herein apply particularly to Bengal. An endeavour has been made to give the accounts of festivals etc. as they are observed in other parts of India also.

The system of transliterating names etc. as laid down by the Asiatic Society of Bengal, has been followed in this work.

Feasts and Holidays of the Hindus

AKṢAYA TRITĪYĀ.

[FROM AKṢAYA=IMPERISHABLE, AND TRITĪYĀ=THE THIRD LUNAR DAY.]

This vrata[1] falls on the third lunar day in the light half of Vaiçākha (April-May), when offerings are made to the Manes and also to Çrī Kṛṣṇa. It is the supposed anniversary of the Creation, or the first day of the Satya Yuga,[2] hence great sanctity is attached to this date. In the Mahratta country, Guzerat, portions of Southern India and Kashmir the day is regarded as the anniversary of the Tretā Yuga[3] and of the birthday of Paraçurāma,[3] when oblations are offered in his name. Earthen pitchers filled with the water of the Ganges, fruits and other things are at first dedicated to Çrī Kṛṣṇa and then offered to Brāhmaṇs. Many Hindu shops begin their official New Year on this auspicious date. This vrata has to be performed consecutively for eight years. Haviṣya[4] is taken after the vrata is over, the vrata-kathā[1] has been listened to and presents have been offered to Brāhmaṇs. The merit obtained from taking a bath and from offering alms on this day is 'imperishable,' hence the name. Great merit also attaches to the offering of water on this day.[2] Çrī Kṛṣṇa is anointed with sandal-paste and the worshippers hope by gazing on his image to attain Viṣṇuloka.[3] (See Candanotsava.) The agricultural year in Northern India begins on this day. This festival is probably observed everywhere. It is known as Valarāma Jayanti in the Cārnatic, where Valarāma, the brother of Çrī Kṛṣṇa, is worshipped.

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[1] Vrata is a vow, a fast, any self-imposed religious obligation.

[2] Yuga is an age, especially a sub-division of a great age. The first is called the Kṛta-yuga (Satya Yuga) to which the Hindus assign 1,728,000 years. The second which they call Tretā-yuga lasted about 1,296,000 years. The third called Dvāpara-yuga lasted about 864,000 years. And the last, in which we are now living, is called Kali-yuga or the Age of Misery. It should last for about 432,000 years.

[3] Paraçurāma is regarded as the sixth incarnation of Viṣṇu. In order to avenge his father's death by a Kṣatriya King he is said to have extirpated the race of Kṣatriyas twenty-one times. He was a great warrior and is said to have taught the art of war to the great warriors of the Mahābhārata—Bhiṣma, Droṇa and Karṇa. The Bhāgavata says that the Kṣatriyas of the time greatly oppressed the Brāhmaṇs and were divorced from the religion of the Vedas. God becomes incarnate to save the pious and to punish the wicked, so the Kṣatriyas had to suffer for their wickedness.

[4] Rice mixed with ghi (clarified butter).

ALAKṢMĪ PŪJĀ.

Alakṣmī is worshipped on the day of the new-moon in Kārttika (October-November) at dusk. She is the goddess of adversity. She is represented as the elder sister to Lakṣmī, the goddess of prosperity. She came out of the ocean of milk at its churning[4] by the gods and asuras (demons), but none would receive her. The gods at last allotted to her a place where strife and discord reign, where the bones and the ashes of the cremated lie, where men always speak falsehood and where everything is impure and unclean. Her abode is fixed where the husband and the wife always quarrel. She is worshipped with black flowers, and a doll made of cow-dung is offered to her. (She is also sometimes represented by this doll.) Her colour is black, and her garments are also of that colour, her ornaments are made of iron; she is offered paste made out of brick-dust instead of the usual sandal paste. She bears a broom-stick in her hand and she rides on an ass. People propitiate her in order to be spared her visitation. Before the goddess Lakṣmī is worshipped Alakṣmī is sent away. Sometimes she is even invoked outside the house so as to avoid the necessity of her entering it.

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[1] Nearly every vrata has its kathā, or recitation of a narrative interspersed with music and singing, of the actions of the gods. Usually the origin of the vrata and the merit accruing from its performance are set forth.

[2] At the time when this vrata comes off, the ground is parched and it is very hot throughout India, so it is considered meritorious to offer water to wayfarers, to Brāhmaṇs or to householders, and sometimes tanks or wells are dug for the public good.

[3] The abode of Viṣṇu.

[4] The churning of the ocean of milk by the gods and asuras was undertaken in order to obtain amṛta (ambrosia). At the churning Viṣṇu in the Tortoise form (Kūrmma Avatāra) acted as the pivot, on his back the mountain Mandāra was placed as the churning-stick, and the snake-god Vāsukī was used as the rope. Nectar was obtained and taken by the gods, who thus obtained immortality.

AMVUVĀCĪ.

[FROM AMVU=WATER, AND VACA=TO SAY.]

The rainy season commences about the period when this festival occurs and this is supposed to be the origin of the name. Amvuvācī is a period of four days in Āṣaṛha (June-July), the 10th to the 13th inclusive, in the dark half of the month when the earth is regarded as unclean, and agriculture and the study of the Vedas are forbidden. Devotees, widows, brahmacārins [1] and Brāhmaṇs are forbidden all kinds of cooked food during these four days. It is forbidden also to undertake any journey during this period and for some days after. The Smṛtis [2] enjoin that milk should be taken during these days in order to be immune from the fear of snake-bite.[3] Special pilgrimages to the temple of the goddess Kāmākhyā in the district of Kāmrup in Āssām are undertaken during this fast. [The reason underlying the belief that the Earth is unclean, seems to be, that the rain is regarded as having fertilized it, the earth is therefore pregnant and will ultimately bring forth offspring in the shape of crops etc.]

ANANTA CATURDDAÇĪ.

[FROM ANANTA=THE ETERNAL, A NAME OF VIṢṆU, AND CATURDDAÇĪ=THE FOURTEENTH LUNAR DAY.]

This vrata comes off on the fourteenth lunar day in the light fortnight of the month of Bhādra (August-September).

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[1] A youth during his pupilage, also a person who has prolonged the period of studentship and has vowed to observe through life the practice of study, poverty, continence, and religious devotion.

[2] The body of the recorded or remembered law, the ceremonial and the legal institutes of the Hindus.

[3] The popular belief is that snakes multiply in the rains. Surgeon-General Sir Joseph Fayrer in his 'Thanatophidia of India,' p. 7, says: "They (cobras) deposit their eggs once in the year and that in the rainy season."

An image of Anantadeva[1] is built with Lakṣmī at his feet and they are worshipped with sweet-scented flowers. Fourteen kinds of fruits, water, cakes made of powdered rice or wheat etc. are first offered to them, half the cakes are then presented to Brāhmaṇs, while the other half is eaten by the person who performs this vrata. Some other gods and goddesses are invoked, the usual eatables are offered and the vrata-kathā is listened to. Ananta Caturddaçī is a common ceremony. It is performed every year for fourteen years and after the completion of the period the devotee ties round his or her right arm a cotton band made of 14 threads having 14 knots. Ananta is worshipped as Viṣṇu, and the cord round the arm promises perpetual enjoyment of heavenly bliss. It is held in great esteem by the people as the merit acquired by its performance is "eternal"; it obtains immunity from all sorrows and in the end the feet of Viṣṇu himself are reached. Usually this vrata is performed by a female, but the other sex can also perform it. [It is the popular belief in Bengal, that with the advent of this festival the winter season begins, *i.e.*, dew begins to fall at night, and that snakes begin about this period to seek places where to hibernate during the winter months.]

ANNAPŪRṆĀ PŪJĀ.

[ANNAPŪRṆĀ = SHE WHO FILLS WITH FOOD.]

Annapūrṇā is usually worshipped on the eighth lunar day in the bright half of the month of Caitra (March-April), but is also invoked at other times. This goddess is a manifestation of the Primeval Energy of the Supreme Being (Ādyāçakti). She is represented as a fair woman standing on a lotus or sitting on a throne. In one hand she holds a golden rice-bowl and in the other a spoon for stirring rice when it is being boiled. Çiva as a mendicant is receiving alms from her. She is the guardian deity of many Hindus who have a proverb to the effect that a sincere disciple of this deity will never want rice (food). In the Dakṣiṇāmūrti Saṁhitā Annapūrṇā is described as having four hands, holding a dart and a lotus in two of her hands; with the other two she bestows immunity from all fear and boons to her devotees.[1] After due worship she is consigned to the water, sometimes on the day of her worship, but usually on the day following. There is a famous image of this deity at Benares.[2]

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[1] A name of Viṣṇu. Upon the vast expanse of the waters, on Vāsukī's coils Viṣṇu reposes during the intervals of creation and is sheltered by the thousand hoods of the snake-king Vāsukī, which stretch out above him like a canopy. Upon a lotus which springs from the umbilicus of Viṣṇu sits Brahmā, absorbed in meditation as to how the next creation should begin, Lakṣmī sits at the feet of Viṣṇu.

ARANDHANAM.

[THE DAY ON WHICH ALL COOKING IS PROHIBITED.]

This festival falls on the last day of the month of Bhādra (August-September). In some places it is observed on the last day of the month of Āçviṇa (September-October) or on other days. The food cooked on the day previous is taken on this day. The oven is not lighted, Manasādevī[3] is worshipped, and the oven and the kitchen are painted with powdered rice mixed in water, and a branch of the Manasā tree[4] is placed on the oven. (See Manasā Pūjā.)

ARAṆYAṢAṢṬHĪ.

[FROM ARAṆYA=THE WOOD, AND ṢAṢṬHĪ=THE SIXTH LUNAR DAY.]

This festival falls on the sixth lunar day in the bright half of the month of Jaiṣṭha (May-June). It is observed by Hindu women who retire to a wood with a fan and other acceptable offerings to worship Ṣaṣṭhīdevī[5] and to listen to the kathā about this vrata. Only fruits are taken on this day, all other food being prohibited. It is observed by women in order to secure for their children longevity and prosperity and also in the hope of obtaining handsome children. Part of the ceremonial consists in walking in a wood. This day is also known as the day of Jāmāiṣaṣṭhī (which see). The festival is only observed in Bengal. In the Drāviḍa and Telingānā countries a festival named Araṇya Gaurī is observed on the day before. In Orissa Çitalā Ṣaṣṭhī (which see) is observed on this day, when Ṣaṣṭhī or Gaurī is worshipped by women.

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[1] The famous commentator and religious reformer Çaŋkarācāryya in a hymn composed in honour of this deity speaks of her as holding a garland, a book, a noose and a dart in her four hands.

[2] The temple of Annapūrṇā, the goddess of plenty, near the golden temple is one of the most popular places of worship in Benares, and one of the few which Europeans are now allowed to enter.

[3] Manasā is the goddess of serpents. She is also styled Viṣahari or the destroyer of poison.

[4] The milky hedge-plant (Euphorbia Lingularum).

[5] Ṣaṣṭhīdevī is particularly the goddess of married women. She is the giver of children, assists at childbirth and is the guardian of young children. She is represented as a golden-complexioned woman with a child in her arms riding upon a cat.

ARDDHODAYA YOGAM.

The Ardhodaya Yoga is the rising of the sun and the moon in conjunction,[1] at the beginning of which the sun is in Capricorn—Makara—on a Sunday in the month of Puṣyā [2] (January-February) and the moon in the 22nd asterism (Çravaṇā) and the seventh (?) [3] yoga. These five events do not occur in conjunction oftener than once in twenty or twenty-five years or more. The most important circumstance in the Ardhodaya is the half-rising of the sun with which are connected the four events above mentioned. Owing to this half-rising of the sun this occasion is called the Ardhodaya, which means half-rising. A bath in the Ganges on this day acquires the merit of taking ten million baths during solar eclipses; all sheets of water assume the virtues of the waters of the Ganges; all Brāhmaṇs are regarded as pure in spirit and equal in sanctity to Brahmā, and whatever is given away in charity on this occasion secures everlasting merit. It is also held sacred for propitiating the spirits of the forefathers.

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[1] The sun and the moon are in conjunction on the day of the new moon, *i.e.*, once every month.

[2] There are 27 [28 ?] lunar asterisms. Their names are Açviṇī (Aries), Bharaṇī (Musca), Kṛttikā (the Pleiades), Rohiṇī (Aldebaran), Mṛgaçirā (Orion), Ārdrā, Punarvvasu, Puṣyā (Nebula in Cancer), Açleṣā, Maghā (Leo), Pūrvvaphalgunī Uttaraphalgunī, Hastā (Corvus), Citrā (Spica Virginis), Svātī (Arcturus), Viçākhā (Libra), Anurādhā, Jyeṣṭhā, Mūlā, Pūrvvāṣāṛhā, Çravaṇā, Dhaniṣṭhā (Delphinus), Çatabhiṣā (Aquarius), Pūrvvabhādrapada, Uttarabhādrapada, Rovatī and Abhijit (Lyra).

[3] According to some authorities it is the 17th Astrological Yoga; this Yoga happens when the day of the new moon falls on a Sunday in the Çravaṇā, Dhaniṣṭhā, Ārdrā, Açleṣā or Punarvvasu lunar asterism.

AÇOKĀṢṬAMĪ.

[FROM AÇOKA, THE TREE SO CALLED (JONESIA ASOKA), AND AṢṬAMĪ =THE EIGHTH LUNAR DAY.]

The Açokāṣṭamī is the eighth of the light fortnight of the month of Caitra (March-April), when a festival in honour of Viṣṇu[1] is observed, part of the ceremonial of which consists in drinking water with eight buds of the açoka in it. A bath in the waters of the Brahmaputra on this day is considered capable of washing away all sins, since it is believed that the bath obtains the merit acquired by visiting all the places of pilgrimage and in bathing in all holy rivers. (See Brahmaputra Snāna.) On this day Sītā[2] when confined by Rāvaṇa in the açoka forest at Laŋkā is said to have offered some açoka flowers to a god while praying for reunion with her lord. Hindu wives mark it by eating some buds of the açoka flower, and when convenient visit a tree of that species, and embrace it. The name of the festival is said to have had its origin from this story. The performance of the vrata enjoined on this day secures immunity from all sorrow and this is sometimes regarded as another origin of the name. (Açoka = free from sorrow.)

AÇOKA ṢAṢṬHĪ.

This vrata falls on the sixth lunar day in the bright fortnight of the month of Caitra (March-April). On this day Hindu women who have children, invoke Ṣaṣṭhīdevī[3] to ensure the welfare of their children, and drink water having six buds of the açoka flower in it. This is supposed to secure for them immunity from all sorrow. (See Açokāṣṭāmī.)

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[1] Viṣṇu is represented as having four hands; in one he holds a lotus, in the second a conch-shell, in the third a discus, in the fourth a cudgel. The lotus denotes all creation, the conch-shell sound (nāda), the attribute of space. The discus (cakra), ever-revolving, signifies time; the cudgel (gadā) is the emblem of destruction. Viṣṇu is thus the Creator, the Preserver, the Destroyer. His complexion is blue, signifying that he is without form (açariri), like the sky.

[2] Wife of Rāma, the incarnation of Viṣṇu and the hero of the Rāmāyaṇa. After she was carried away to Laŋkā, she was kept confined in an açoka forest.

[3] See note [5] under Araṇyaṣaṣṭhī.

AṢṬAKĀ.

The three eighth lunar days in the dark fortnights of the months of Agrahāyaṇa (November-December) or Pauṣa (December-January) and Māgha (January-February) and Phālguṇa (February-March) are termed Aṣṭakās. On the Aṣṭakā day in the month of Agrahāyaṇa the Çrāddha ceremony[1] of the Manes is performed with offerings of cakes, that in Pauṣa with offerings of meat, and that in Māgha with offerings of vegetables. The Brāhmaṇs of Upper India, who maintain a perpetual fire and are thence called Agnihotras (? Agnihotrīs) are said to observe the Mānshāṣṭakā, as do the orthodox Çaivas and Çāktas and the disciples of Raghunandana in Bengal; but it is usual to substitute cakes of boiled rice, and flour mixed with milk and sugar for the meat. The flesh should be that of a goat or a deer.

BHAIMĪ EKĀDAÇĪ.

This takes place on the eleventh lunar day in the light half of Māgha (January-February). This festival is said to have been first observed by Bhīma, one of the Pāndu Princes, in honour of Viṣṇu, according to the instructions of Vasudeva.[2] According to the ritual the worshipper on this occasion is to fast on the tenth, and bathe at sunset. He is to bathe at dawn on the eleventh, and having previously constructed a temporary shrine in the courtyard of his house, he is to cause burnt offerings to be made to Purushottama and other forms of Viṣṇu, by Brāhmaṇs acquainted with the Vedas; he himself going through a complicated series of prayers and gesticulations. There is no image of Viṣṇu, and he is invoked by prayers derived from the Vedas. The

[1] An obsequial ceremony in which food and water are offered to the deceased ancestors of the sacrificer called the Pitṛs (*i.e.*, the Manes) collectively.

[2] According to the Smṛtis, on this day Bhīma, the second of the Pāndu brothers, observed a strict fast for the purpose of attaining success against the Kaurava host, and it has since been held as a sacred day.

worshipper observes a strict fast throughout the day, and keeps a vigil at night with music and singing in praise of Viṣṇu. On the morning of the twelfth he dismisses the Brāhmaṇs with presents, bathes and then takes a meal, of which flesh forms no part. The performance of this ceremony expiates the sin incurred by omission of any of the prescribed fasts during the preceding twelve months.[1]

BHĪṢMĀṢṬAMĪ.

This festival falls on the eighth lunar day in the light half of the month of Māgha (January-February). It probably has its source in the primitive institutions of the Hindus, of which the worship of the Pitṛs, the patriarchs or progenitors, the Dii Manes, constituted an important element. According to Tithi Tattva this day is dedicated to Bhīṣma,[2] the son of Gaṇgā, and great-uncle of the Pāndava and Kaurava princes, who was killed in the course of the great war between the Pāndavas and the Kurus, and dying childless left no descendant in the direct line, on whom it was incumbent to offer him funeral honours. In order to supply this defect persons in general are enjoined to make libations of water on this day to his spirit and to offer him sesamum seeds and boiled rice. The act expiates the sin of a whole year. One of its peculiarities is, that it is to be observed by persons of all the four original castes. The intention of the rite as now understood is expressed in the mantras uttered at the time of presenting the offerings : 'I present this water to the childless hero Bhīṣma. May Bhīṣma, the son of Çāntanu, the speaker of truth, the subjugator of his passions, obtain by this water the oblations due by sons and grandsons.'

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[1] About this fast Wilson in his Dictionary says that on this day "offerings are presented to the Manes in honour of Bhīma."

[2] Bhīṣma was a great general and philosopher. Devotion to truth and duty, self-restraint and self-sacrifice, were all illustrated by him throughout his long life in a manner almost unparalleled in the history of India. His father fell in love with the daughter of a fisherman, who would not give her in marriage till he was assured of her issue from the king succeeding to the rāj. Bhīṣma having come to know of his father's attachment for the girl went to her father and not only renounced his own claim to the throne, but by taking a vow of life-long celibacy cut off his line of offspring, saying that even dying childless he would attain to heaven. So firm was his attachment to the vow that when on his step-brother's death no male child was left in the family and he was earnestly solicited by even his step-mother to marry and rule the kingdom, he replied, "I can renounce the empire of heaven, but Truth I shall never renounce." Lying on his death-bed in the battle-field of Kurukṣetra he gave advice to the Pāndavas upon the duties of kings, upon philosophical and social problems and upon questions of polity, of the art of war, the means of attaining salvation etc.

BHRĀTṚ DVITĪYĀ OR BHĀIPHOTĀ OR YAMA DVITĪYĀ.

[THE SECOND LUNAR DAY OBSERVED IN HONOUR OF THE BROTHER.]

This festival falls on the second lunar day after the new moon in the month of Kārttika (October-November), on which sisters give entertainments to brothers in commemoration of Yamunā's [1] entertaining her brother Yama.[2] Also called Bhāiphota or marking the foreheads of brothers with sandal and other scents. The legend has it that on this day Yamī, or Yamunā, the sister of Yama, the lord of the lower regions, offered welcome to her brother and thereby secured for him immunity from death, and in all parts of India sisters on this day invite their brothers and feast them and make presents of new clothes to them. According to their means, the brothers also make suitable presents in return. The sister utters a formula invoking Yama and Yamunā (Yamī) to protect her brother, while with the tip of the little finger of her left hand she anoints the forehead of her brother with sandal-paste etc. This festival is almost universally observed in Bengal. It is also known as Yamadvitīyā, as sisters and brothers exchange gifts and honours in allusion to the attachment of Yama and his sister Yamī. This festival as observed in the Upper Provinces is practically the same, with this exception, that the brother has to eat five grains of gram. These must be swallowed whole, not chewed. In Drāviḍa (the Coromandel Coast from Madras southwards to Cape Comorin) and portions of Southern India the day of the Ratha Yātrā is known as the Bhrātṛdvitīyā.

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[1] The twin sister of Yama. A celebrated river, described in the Purāṇas as the daughter of the Sun.

[2] The monarch of the Pitṛs and judge of the dead—the Pluto of Hindu mythology. He is represented as the son of the Sun.

BHUTA CATURDDAÇĪ.

[BHUTA = AN EVIL SPIRIT,[1] AND CATURDDAÇĪ = THE FOURTEENTH LUNAR DAY.]

This festival falls on the fourteenth lunar day in the dark fortnight of the month of Kārttika (October-November). To obtain deliverance from all fear of hell, a bath at sunrise is enjoined on this day, libations of water and sesamum are offered in honour of Yama, and Çrāddhas[2] are performed in honour of the Manes. It is customary on this day to eat 14 sorts of pot-herbs for the same purpose and to light 14 lamps in the evening in all parts of house.[3] The day is known as Naraka Caturddaçī in many parts of India.

BRAHMAPUTRA SNĀNA.

[BRAHMAPUTRA = THE RIVER SO CALLED, AND SNĀNA = A BATH.]

This falls on the eighth lunar day in the bright half of the month of Caitra (March-April). This is also the day of the Açokāṣṭamī. If this day happens to fall on a Wednesday in the Punarvvasu lunar asterism, the day is called the Brahmaputra yoga, and a bath in the waters of the Brahmaputra under such influences bestows the merit acquired in a Vājapeya Yajña.[4] The Nāngālbāndh[5] melā (fair) is held during this festival. Its origin is as follows: Paraçurāma,[6] in order to wash off the sin of having killed his mother under the orders of his father, went in search of the Brahmaputra, then a lake that lay far off concealed in the mighty ranges of the Himālayas, and having found it, moulded the axe which he wielded into a plough, and ploughed a way through the mountains so that the Brahmaputra might flow down to the plains. Up to Nāngālbāndh it came, when Paraçurāma went on a pilgrimage. On his return he found that the Brahmaputra had joined its waters with those of the Çītalākṣya and had left him, whereupon Paraçurāma cursed the river saying that he had intended to make the Brahmaputra the holiest of rivers, but since it was so ungrateful, it would be holy for one day only in the year, *i.e.*, on the eighth day of the moon in the month of Caitra. Whosoever bathes in the waters of the Brahmaputra on this day finds shelter and forgiveness beneath the omnipotent feet of Brahmā, the Divine. At the very touch of the water of the river all are absolved from sin, and he who bathes in its sacred waters attains everlasting salvation. (See Açokāṣṭamī.)

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[1] In the Vāyu Purāṇa the mother of the spirits is said to have been Krodha, anger. The Bhutas are attendants of Çiva. Bhuta also means the types of the elements—earth, water, fire, air and ether, or living beings.

[2] See note [1] under Aṣṭakā.

[3] This festival is also described as the 14th of the dark half of Āçvina when offerings are made to malignant spirits.

[4] A sacrifice inculcated in the Sāma Veda. In this sacrifice melted butter is taken (vāja = ghi or melted butter) hence the name.

[5] In the district of Dacca, Bengal.

[6] See note under Akṣaya Tritīyā.

CANDANA YĀTRĀ OR CANDANOTSAVA.

[FROM CANDANA=SANDAL, AND YĀTRĀ OR UTSAVA=A FESTIVAL.]

This festival begins on the third lunar day in the light half of the month of Vaiçākha (April-May) or the day of the Akṣaya Tritīyā and lasts for twenty-one days. It is a festival of flowers. Flowers are scattered everywhere, flowers are pelted at neighbours and friends, swings and fans and ornaments are made of flowers and scented with sandal-paste. It is one of the festivals observed in honour of Jagannātha at Purī. On this occasion Madanamohana[1] comes forth from the temple every day and is escorted in procession to the Narendra tank[2]; the image is then placed in a boat and carried round the tank with music and dancing. The god is anointed with sandal-paste and bathed in scented water. A sight of the god thus anointed is supposed to obtain the abode of Acyuta[3] for the devotee. This festival is only observed in Bengal and Orissa. In the Deccan and portions of Southern India this day is known as Vyāsa Pūrṇimā, when Vyāsa, the sage who arranged the Vedas and compiled the Mahābhārata, is worshipped and rice with curds of milk is distributed. The day is known as Kūrmma Jayanti in Guzerat and the Mahratta country, where Çrī Kṛṣṇa is worshipped on the occasion.

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[1] At Purī he is the proxy of the great Jagannātha in some festivals. The word means he who charms Cupid (Madana). Çrī Kṛṣṇa is known by this name. The word Jagannātha literally means the Lord of the Universe.

[2] This is a tank three-quarters of a mile north-east of the great temple at Purī.

A name of Çrī Kṛṣṇa—meaning 'the firm.'

CĀNDRĀYAṆA.

The Cāndrāyaṇa is a purificatory vrata or observance and is a difficult one to observe. It is observed on the first and the last months of the Caturmāsya[1] by taking fourteen or sometimes fifteen kabalas or morsels of rice on the first day and decreasing it each day by a morsel, until the observer reaches Ekādaçī or the fasting day in honour of Viṣṇu. He then breaks his fast the next day by one morsel only and increases his meal by one morsel each day till he reaches again the maximum of fourteen or fifteen kabalas. On Utthāna ekādaçī[2] day—the day of rising of Viṣṇu after his four months' sleep—a grand dinner is given in honour of the event. This vrata is sometimes performed by persons suffering from some incurable disease, but the practices observed are probably different in different places and on different occasions.

CARAKA PŪJĀ.

[THE HOOK-SWINGING FESTIVAL.]

This pūjā[3] takes place on the last day of the month of Caitra (March-April). The word caraka is derived from carkā or cakra, which means a circle and is used to signify moving or swinging in a circular direction. Caraka sannyāsa means leaving off worldly business, living abstemiously and observing austerities for the propitiation of Çiva. The Caraka festival is also called Gājana in Bengal. The time occupied by the Caraka sannyāsa is a whole month. This is performed by the Sudra class only and generally by the lowest castes and the most dissipated characters. Some of them consider it as an act of piety and religion in commemoration of the austerities performed by Vāna Rājā, a king and daitya (demon) who by acts of self-torture and self-denial obtained the special favour of Mahādeva (Çiva), and who first introduced the festival. The ceremonies at present practised are: the Phala bhānga or falling upon the branches of prickly plant spread on the ground and living solely upon fruits, the Pātā sannyāsa or falling from a scaffold erected before Çiva upon a row of bati or knives, the Phula sannyāsa or collecting and playing with fuel, the Nīla sannyāsa (which see), the Jhulā sannyāsa or climbing upon a scaffold hanging with the head downwards and making a fire below etc. The sannyāsa lasts during the month of Caitra. With the exception of the sannyāsa the other practices do not much prevail now.

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[1] See Caturmmāsya.

[2] See Hareruttḥānam.

[3] "The man who has made a vow to undergo this cruel penance places himself under a gibbet, and a priest then beats the fleshy part of his back until it is quite benumbed. After that the hook is fixed into the flesh thus prepared and in this way the unhappy wretch is raised in the air. After swinging in the air for the prescribed time the victim is let down again and as soon as the wounds are dressed he returns home in triumph."—DuBois, *Hindu Manners and Customs*, p. 605.

CATURMMĀSYA.

[FROM ÇATUR=FOUR, AND MĀSA=A MONTH, THE FAST LASTING FOR FOUR MONTHS.]

This term is applied to four kinds of sacrifices, the Viçvadeva, Varuṇa Praghāsa, Çākamedha, Sunāsirīya, to be offered in four consecutive months, or every four months, or, according to some in the months of Āṣāṛha, Kārttika, and Phālguṇa (corresponding to June-July, October-November and February-March) consisting of roasted cakes of rice-flour, offered in the first to the Viçvadevas,[1] in the second to Varuṇa,[2] with two figures of sheep made also of flour, in the third with vegetables to Agni[3] (?) and in the fourth to Indra.[4] Ordinarily this observance begins on the twelfth lunar day in the light half of Āṣāṛha (June-July) or on the day of the full-moon of that month, and lasts for four months up to the same lunar day in the month of Kārttika. Viṣṇu is the god worshipped. During these four months, oil, rice, fish, vegetables, milk, curds etc. and flesh are not taken, the chewing of the betel and the company of women are eschewed, fasting is observed every alternate day, the hair and the nails are allowed to grow, the food is taken from the bare ground and the devotee is required to give up speaking also. It is however enjoined that one or other of these restrictions may be relaxed if found absolutely essential.[1]

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[1] Deities presiding over the world.

[2] God presiding over the element, water. [See also footnote [2] on page 80.]

[3] God presiding over the element, fire.

[4] King of the deities (devatās), the wielder of the thunderbolt.

DAÇAHARĀ.

[FROM DAÇA=TEN, *i.e.*, TEN SINS, AND HARĀ=THAT WHICH REMOVES OR EXPIATES.]

This festival falls on the tenth day of the waxing moon in the month of Jaiṣṭha (May-June). It is a festival in honour of the monsoons and the first freshes in the river. It is the anniversary of the day when Bhagiratha,[2] the ancestor of Rāmacandra, brought down the river Ganges from Heaven. On the same day the goddess Manasā[3] is also worshipped in the Euphorbia plant[4] and twigs of green lime, ucche (Momordica charantia) and jack-fruit are swallowed as safeguards against the venom of snakes. A bath in the Ganges on this day has the merit of washing away ten sorts of sins,[1] committed in ten births. Gaŋgā is worshipped with flowers, fruits and other offerings, and sometimes animals are also sacrificed in her honour. [See also Gaŋgā Pūjā.]

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[1] Caturmāsya is "emblematic of Vishṇu's sleep on the primeval waters when nothing else was existent . . . [it is] the 'quadrimensial fast' during which pious people abstain from many of the comforts and conveniences of life, some abstaining from rice, some from the use of bedsteads, some from plates and dishes, getting their meals served on the bare earth. In Vedic times there was current a rite of this name which commenced from March or April and lasted four months. The Buddhists preserved this name but changed the time to the middle of Āshāṛha when the setting in of the rains rendered itinerancy impossible, and an asylum in a monastery unavoidable. The Hindus have since revived it under the supposition that it is an observance in commemoration of Vishṇu's sleep."—R. L. Mitra, *Antiquities of Orissa*, vol. II, pp. 79, 80.

[2] Viṣṇu became incarnate in the person of the sage Kapila for the destruction of the sixty thousand wicked sons of Sagara. Kapila was engaged in deep contemplation when the sons of King Sagara, who were in search of a horse intended for the solemn sacrifice of Açvamedha, arrived near him; they found the sage absorbed in deep contemplation and the steed grazing hard by. Accusing him of having stolen it they approached to kill him, when fire flashed from his eyes and instantly reduced the whole troop to ashes. In order to expiate their crime, purify their remains and secure paradise for their spirits, Bhagīratha, the great-grandson of Sagara, brought down by the force of his austerities the Ganges from Heaven and led her from the Himālayas where she had alighted, to the sea. The sons of Sagara were sanctified.

[3] Manasā is the sister of Vāsukī, the King of snakes, the wife of Jaratkāru, a sage; and being the Queen of snakes is regarded as the protectress of men from those reptiles.

[4] See note under Arandhanam.

The tenth lunar day in the light half of the month of Āçvina (September-October) is also known as the Dusserā (which is perhaps a corrupt form of the word Daçaharā) or Vijayādaçamī. It is said that Brahmā as the head of the gods prayed to the goddess Durgā for the protection of Rāma and the destruction of Rāvaṇa, when the latter was engaged with the former in a mortal combat. The goddess answered the prayer on this day and Rāvaṇa was killed. A second tradition says that Rāma, after Sītā, his wife, had been stolen by Rāvaṇa, came to know of the whereabouts of the latter, collected his army and started out to rescue her on this day, consequently every Hindu Rājā considered this day the most auspicious one for setting out to make war. The whole of the period of ten days beginning from the first day of the light half of Āçviṇa (September-October) is devoted to the worship of Durgā in the West and South of India, where the festival itself is known by the name of Dusserā. How the Daçaharā or Gaŋgā Pūjā in Jaiṣṭha (May-June) came to have the same name as the Durgā Pūjā in Āçviṇa seems to be uncertain. [See also Vijayā Daçamī.]

DĪPĀNVITĀ LAKṢMĪ PŪJĀ.

[FROM DĪPĀNVITĀ=ADORNED WITH LAMPS.]

The day of the new moon in the month of Kārttika (October-November) is called the Dīpānvitā. On this day Çrāddhas[2] are performed, especially those which could not be performed on the Mahālayā day [which see]. Rows of lamps are lighted in the temple or house of worship and branches of the plantain tree are

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[1] The ten kinds of sins are:—(1) Taking a thing not given by some one, or theft, (2) wanton destruction of life, and (3) adultery. These are the three bodily sins. (4) Using harsh or unpleasant words, (5) speaking falsehood, (6) deceiving a spiritual teacher, or duplicity, and (7) incoherent or idle talk. These are the four sins of speech. (8) Desire to obtain what is not one's own, (9) desire to do injury to another, and (10) attachment for unstable and transitory things. These are the three sins of the mind.

[2] See note [1] under Aṣṭakā.

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erected at the doors. The Smṛtis [1] enjoin the performance of the Lakṣmī Pūjā, and the Tantras [2] that of the Kālī Pūjā on this day. On the occasion of this Lakṣmī Pūjā, in some places, Alakṣmī [3] is first invoked outside the house, a doll made of cow-dung being made to represent her. Then the goddess Lakṣmī is worshipped at dusk according to due rites. This festival is known as Dhana Lakṣmī Pūjā in Drāviḍa (the Coromandel Coast from Madras southward to Cape Comorin) and portions of Southern India. [See Lakṣmī Pūjā.]

DĪPĀVALĪ OR DEWĀLĪ.

[FROM DĪPĀVALĪ = ROWS OF LAMPS. THE FEAST OF LAMPS.[4]]

In Bengal the Dīpāvalī is usually observed on the day of the new moon in the month of Kārttika (October-November), but the Hindus of Upper India and Southern India generally observe it on the previous evening when houses and shops are lighted and fireworks let off. It is a popular festival of the Hindus, and is also celebrated on the last two days of the dark half of Āçvina (September-October), the new moon and the four following days of

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[1] See note [2] under Amvuvācī.

[2] The principal rites and formulæ connected with the adoration of Prakṛti or Çakti are derived from the works known by the collective name of Tantras. The followers of the Tantras profess to consider them as a fifth Veda and attribute to them equal antiquity and superior authority. Old Pundits in Bengal still maintain that the Tāntrika was the grandest religion of all, only it was beyond human nature to carry it out; for it is based on the idea that we should practise every excess to the utmost, and yet carry a mind fixed on the Supreme Being in the midst of it all. The sect is divided into two leading branches, the Dakṣiṇācārīs and Vāmācārīs or followers of right hand and left hand ritual. [It is only fair to add that the injunctions which led to the objectionable practices attributed to the Tāntriks are capable of the highest esoteric interpretation, and that the abuses are the outcome of vice and ignorance and not of the principles enunciated in the Tantras. (*Vide* the Mahānirvvāṇa Tantra.)]

[3] See Alakṣmī Pūjā.

[4] "Every evening while it [the feast of Dīpāvalī] lasts the Hindus place lighted lamps at the doors of their houses or hang paper lanterns on long poles in the street. [In Bengal, lamps hung on long poles are lighted on house tops during the whole month of Kārttika.] The feast appears to be especially dedicated to fire (?). But as it is held at a time when most of the cereal crops are ready for harvesting, the cultivators in many places are then in the habit of going together in procession to their fields, and there offering up to their crops prayers and sacrifices of rams and goats in order, as it were, to give thanks to their crops for having ripened and become fit for the food of man."—DuBois, *op. cit.*, pp. 578, 579.

Kārttika (October-November). Appropriate ceremonies are allotted to each day; but on the last, the night is spent in merry-making and festivity, and illuminations are made in honour of deceased ancestors. The goddess Lakṣmī or fortune is also worshipped and in her honour games of chance are played during the last night of the festival. Among the Mahrāttās it is the commencement of the commercial year, over which Lakṣmī especially presides, and accounts are opened by merchants and bankers with individuals for the smallest sum—a few rupees—as ominous of success. Bankruptcies are also declared at this season. In Bengal the lower order of the Muhammadans, in imitation of the Hindus, also offer lamps at this time to the spirits of the dead. The Dīpānvitā Lakṣmī Pūjā and the Kālī Pūjā are celebrated on the day of the Dīpāvalī in Bengal. It is said that this practice of lighting houses and shops arose out of the belief that Lakṣmī, the goddess of prosperity, has a liking for brightness, cleanliness and cheerfulness; hence, houses etc. are illuminated to look gay and bright. According to another authority the original basis of the feast seems to have been the idea that on this night the spirits of the dead revisit their homes, which are cleaned and lighted for their reception. There is a picturesque ceremony connected with this festival, *viz.*, that of setting afloat lighted lamps one by one in a river or tank. In the evening, when the short Eastern gloaming is merging into night, numbers of girls and young women come silently down to the ghāts bearing little earthen lamps which they light and carefully set afloat. Then with eager faces they watch them carried away on the rippling surface of the water. For if a tiny wave should upset the frail craft or if the light should flicker and go out it bodes misfortune in the coming year. But if the light burns strong and well till the lamp is borne far away by the current into mid-stream, happiness is in store for her who launched it on the water. Rows of lamps are also lighted on the steps of the ghāts leading to rivers and tanks.

DOLAYĀTRĀ OR DOLOTSAVA.

[THE SWINGING FESTIVAL.]

The festival can be celebrated on any of the six days commencing from the day of the full moon in the month of Phālguṇa

(February-March) to the fifth lunar day after it, but it is usually observed on the day of the full moon, when Çrī Kṛṣṇa and Rādhā are worshipped. The Dolayātrā, according to the Vaiṣṇava Purāṇas, was the anniversary of a great feat of heroism which Kṛṣṇa performed by destroying a she-demon. The most probable supposition, however, is that it was designed to celebrate the return of spring, to typify the genial influence of spring upon both the animate and the inanimate creation. On the day previous to the day of full moon the head of the family fasts. In the evening fire-worship is performed, after which the officiating Brāhmaṇa (priest) sprinkles upon an image of Kṛṣṇa, consecrated for the occasion, a little red powder and distributes a quantity of the same among the persons present. This powder is termed phalgu or ābīra. After this ceremony is concluded a bonfire is made on a spot previously prepared, and a sort of Guy Fawkes-like effigy, termed Holikā, made of bamboo laths and straw, is formally carried to it and committed to the flames. The ministering Brāhmaṇa having walked round it seven times sets it on fire. Before day-light on the morning of the fifteenth (*i.e.*, the full moon) the image of Kṛṣṇa is carried to the swing, which has been previously set up, and placed on the seat or cradle which, as soon as the dawn appears, is set gently in motion for a few turns. This is repeated at noon and again at sunset. During the day the members of the family and their visitors, who are numerous on the occasion, amuse themselves by scattering handfuls of red powder over one another. The people of Orissa have no bonfire at the Dolayātrā, but they observe the swinging and the scattering of the ābīra; they have also some peculiar usages. Their Gosāiṅs, Brāhmaṇa followers of Caitanya, carry in procession the images of the youthful Kṛṣṇa to the houses of their disciples and patrons to whom they present some of the red powder and ātr of roses and receive presents of money and cloth in return. At Puri on this occasion the image of Madanamohana is brought to the dola-bedī or swinging platform, outside the north-east corner of the temple. The festival is at its height on the full-moon day on which there is general merry-making which finds expression in squirting red powder through syringes. A sight of the God Çrī Kṛṣṇa at the time of swinging is considered to be of great merit.

Among the Tāmils or people of Madras and the further South the Dolotsava or swinging festival does not occur until about a month later; but on the fifteenth [?] of Phālguṇa they have a celebration more analogous to the Holī of Hindusthāna and which is no doubt a genuine fragment of the primitive institution, the adoration of the personified Spring as the friend and associate of the deity of Love. The festival of the full moon of Phālguṇa is the Kāma-dahanam, the burning of Kāmadeva (Cupid), whose effigy is committed to the flames. This is supposed to commemorate the legend of Kāma's having been consumed by the flames, which flashed indignant from the eye of Çiva, when the Archer-god presumed to direct his shaft against that deity and inflame his breast with passion for Pārvvatī, the daughter of the Himālaya mountains. Kāmadeva was reduced to a heap of ashes but was restored to life at the intercession of the goddess. The bonfires in the Deccan are usually made in front of the temples of Çiva or sometimes of Viṣṇu, at midnight; when extinct, the ashes are distributed amongst the assistants who rub them over their persons. The scattering of the ābīra, the singing and the ordinary practices of the festival in Upper India are also in use in the South. On this day was born the great religious reformer of Nadia, Çrī Kṛṣṇa Caitanya, and it is considered a day of special sanctity by his followers, the Vaiṣṇavas of Bengal. In Mithilā (Darbhanga, Champaran etc.) the day is also known as the last day of the Kali Yuga.[1] [See also Holī.]

DURGĀ PŪJĀ.

The Durgā Pūjā takes place on the seventh, eighth and ninth lunar days in the bright fortnight of the month of Āçviṇa (September-October). Durgā[2] means 'she who dispels all difficulties' or 'she who is attainable with difficulty.' She is the consort of Çiva (=the Good), and is regarded as the Primeval Energy (Ādyā Çakti) of the Supreme Being (Çiva). She obtained the name of

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[1] See note under Akṣaya Tritīyā and Yugādyā.

[2] She is regarded as the goddess of prosperity in the homes of the virtuous, as the bringer of evil fortune among the vicious, as the intelligence of the wise, as the faith (Çraddhā) of the good, as the modesty of the modest, as possessing the three attributes which create the world, as the Brahmavidyā of those who wish to achieve emancipation.

Durgā because she slew an asura (demon) named Durgā. This monster is by some supposed to be a personification of vice, and Durgā of virtue, while the struggle between them typifies the action and reaction of good and evil in the world. This is the greatest festival of the Hindus, at least in Bengal. At this season the members of a family whom business detains from home during the year, return,—with the worship of Durgā is associated all that is bright and cheerful. It is customary at the time of the pūjā to offer presents to the son-in-law and other relations and the practice of wearing gay or new dress, especially on the sixth and the tenth days of the moon, is widely observed.

The origin.—There are various sources which give the origin of this deity, but the generally-accepted version is that the energy (Çakti) of all the devatās or deities was concentrated in her form for the destruction of the powerful Mahiṣāsura.[1] For this reason Durgā is regarded as the embodiment of the attributes of all the devatās combined, her worship therefore signifies the worship of all the gods. In the Satya Yuga[2] Rājā Suratha and Samādhi Vaiçya built images of the goddess and invoked her for a period of three years. Rājā Suratha was deprived of his kingdom by his enemies, Samādhi was driven away from his own home by his kinsmen, and yet both of them pined to go back to their kingdom and home, knowing full well the kind of reception that awaited them. They providentially met in a forest and were advised to see Medhā ṛṣi (sage) who explained to them the cause of all human sufferings and the way to overcome them and attain perfect beatitude. This forms the subject matter of Caṇḍī.[3] In the Tretā Yuga[2] Rāvaṇa[4] used to invoke Durgā in the spring in the month of Caitra; hence her worship in that month came into vogue, and from this arose the name of Vāsantī Pūjā, from *Vasanta*, the spring. (See Vāsantī Pūjā.) Rāma being foiled in many attempts to overcome the monster king of Laŋkā, devoted 14 days to the worship of the goddess Durgā and having propitiated her sallied forth on the 15th day and attained his object.

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[1] See note under Kātyāyanī Pūjā.

[2] See note under Akṣaya Tritīyā and Yugādyā.

[3] See note under Vāsantī Pūjā.

[4] The ten-headed demon king of Laŋkā (Ceylon) who carried away the wife of Rāma.

This invocation took place in Āçvina (September-October), which is in the autumn. In the Dvāpara Yuga [1] the Gopīs (female cowherds of Vraja) used to invoke her in the form of Katyāyaṇī [2] in the month of Agrahāyaṇa (November-December). In the Kali Yuga [1] she is invoked in the autumn after the manner of Rāma, but she is also worshipped by some in Caitra (March-April). In the Kali Yuga the celebration of her pūjā obtains the merit acquired in performing one thousand Açvamedha Yajñas (horse-sacrifices).[3]

The image.—According to the Mārkaṇdeya Purāṇa Durgā possesses a thousand arms; the Kālikā Purāṇa attributes to her ten hands only. Her right foot rests on the back of a lion, the great toe of her left foot presses against the shoulder of Mahiṣāsura, who was so named because he often used to assume the form of a mahiṣa (buffalo). This demon began to oppress the devatās in various ways, till being unable to put up with his oppressions, they prayed for and obtained relief from Durgā, who cut off the demon's head, which however no sooner touched the ground than it produced a warrior. But before this warrior could assume the full form of a man he was pressed down with the left foot of the goddess. He was tied with a nāg-pāça (noose made of the coils of a serpent), caught hold of by the hair and pierced through the heart by a triçūla (trident). She has three eyes, one on her forehead. These signify that her vision extends to the present, past and future. Her colour is golden. For her companions she has Lakṣmī, Sarasvatī, Gaṇeça and Kārttikeya on either side. The significance of having them as companions seems to be that the invocation of the goddess Durgā obtains Caturvvarga.[4] Gaṇeça, the god of wisdom, the giver of success in all undertakings, bestows religious merit, Lakṣmī's invocation brings prosperity, Kārttikeya, the commander of the army of the gods, represents and bestows power, and Sarasvatī, the goddess of knowledge, gives salvation, since, according to Hindu belief, true Knowledge (jñāna) [1] alone can bring salvation. Over the heads of all sits Durgā's Lord, Çiva, the Supreme Deity personified.

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[1] See note under Akṣaya Tritīyā and Yugādyā.

[2] See Kātyāyaṇī Pūjā.

[3] This sacrifice was only performed by kings who used to turn a horse loose for a year. Wherever it went the king of that country was either to submit or to fight with the king who owned the horse. If the liberator of the horse succeeded in obtaining or enforcing submission he returned in triumph, a great festival was held in which the horse was sacrificed either really or figuratively.

[4] The four objects of human wishes, *viz.*, religious merit (dharmma), wealth (artha), pleasure or power (kāma) and final emancipation (mokṣa).

The Navapatrikā.[2]—An indispensable adjunct to the image. As its name implies it consists of the twigs or branches of nine trees [2] having medicinal or other virtues. These are tied together with a plant of the aparājitā (Clitoria Ternata Alba) and a twig of the vilva (Ægle Marmelos). It is familiarly known as Kalābow or the plantain tree in the garb of a female, because all these are tied up with a piece of cloth so as to appear as a female. It is placed on the right side of Gaṇeça.

The vodhana.—The gods are said to have their day during the six months from Māgha to Āṣāṛha and their night from Çrāvaṇa to Pauṣa.[3] In the month of Āçviṇa it is therefore considered unseasonable or untimely to invoke Durgā, as she is supposed to be asleep at the period. But Rāma, who first invoked her during that month, could not wait for a better time, as he was engaged in a mortal combat with Rāvaṇa. So the invocation of Durgā happened untimely. This is known as the akāla-vodhana (akāla=untimely, and vodhana=invocation). Since the goddess is asleep at the time she is invoked, a ceremony is performed under a vilva tree (Ægle Marmelos) in order to awake her. This is known as the vodhana ceremony. In order to consummate the invocation of the deity without any hitch or hindrance Caṇḍī (a holy book) [4] is recited and other rites observed. The pūjā may be said to commence from this, which is known by the name of kalpārambha or the beginning of the performance of the rites.

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[1] Ātmajñāna or the knowledge of Self. The transcendental science, the knowledge of the mysteries of God.

[2] The nine trees are Haridrā (Curcuma Longa), rambhā (Musa Paradisaica), kacil (Colocasia Antiquorum), jayantī (Sesbania Cefyptiaca), vilva (Ægle Marmelos), dāṛimba (Punica Granatum), açoka (Jonesia Asoka), Mānakachu (Colocasia Indica) and dhānya (Oryza Sativa).

[3] Māgha corresponds to January-February, Āṣāṛha to June-July, Çrāvaṇa to July-August and Pauṣa to December-January.

[4] See note under Vāsantī Pūjā.

The pūjā etc.—Amongst the various rituals observed the more important only are mentioned. The Navapatrikā is bathed and the ghata (or pitcher) is placed before the image, over which is placed a green cocoanut wrapped in the leaves of five trees, lights fed with ghi are kept burning and various other preliminary arrangements are made. The first thing in a pūjā is the saṁkalpa [1] or resolution, followed by the āvāhana [2] by which the goddess is solicited to come and to appear. Then follows the prāṇa-pratiṣṭhā or "installing" of life into the image, which means that the goddess is solicited to appear in spirit within the image and thereby make it alive, as it were (prāṇa = life and pratiṣṭhā = installation). After one or two other ceremonies comes the validāna or sacrifice in which a goat, a buffalo, a sheep, a pumpkin or a sugarcane is sacrificed. Then comes the homa or the oblation of liquefied butter to fire. Caṇḍī is read, presents are offered to the priest and puṣpāñjalī or offerings of flowers are given to the goddess, and so on.

Every evening ārati [3] takes place in which the goddess is invoked with a waving of lights and ringing of bells and other ceremonies.

Abstinence is practised on the day previous to the days of the actual pūjā, *viz.*, on the sixth day of the waxing moon, and on the pūjā days whole or partial fasting is observed, especially on the second day of the pūjā or the Mahāṣṭamī, when widows particularly keep a rigid fast. On the tenth day of the waxing moon, which is known as the Vijayā Daçamī, the image is consigned to the waters after the performance of prescribed ceremonies.

The significance of the pūjā.—In order to bring God within the comprehension of man, the Hindu sages of old conceived the idea of image worship as the first stage in spiritual life.

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[1] Literally means resolve of the mind, will, purpose, definite intention, determination, desire. It is no ceremony in itself but is a prelude to every ceremony.

[2] There are sixty kinds of offerings, but usually only sixteen kinds are offered. See note under Mahāṣṭamī.

[3] The ārati is performed with lighted lamps, with lighted camphor, with white clothes, with flowers, which are gracefully moved up and down before the image; the conch-shell, which is indispensable in almost all ceremonies, is sounded, bells are rung and incense is burnt. After the conclusion of this ceremony the whole family of the worshipper and others who are present, prostrate themselves before the goddess.

They have never ceased to inculcate, however, that the image by itself is not the object of worship, but God is worshipped in spirit *through* the image, which is therefore nothing more than the *medium* upon which the mind is concentrated and through which men seek to bring the Infinite within the realisation of the devotee. Image worship is enjoined so long as worship purely in spirit is not attained, but once the latter object is gained the necessity for image worship vanishes. Sir Oliver Lodge writes: "If we are to apprehend God at all, it must be through something anthropomorphic, it must be through some incarnation, through the saints and pinnacles of the race."[1] Image worship seems to be a step in extension of this idea. Image worship and symbolic ritual were never regarded as indispensable to Hinduism, but rather as a kind of spiritual Kindergarten to help the masses to understand the abstract ideas of Hindu Philosophy. These among others seem to be the ideas underlying image worship. The image of the goddess, or in fact of any god or goddess, is not an arbitrary creation of man's fancy. It is believed that the Formless Brahma does assume forms which are first reflected on the minds of Wisemen and Seers. The image of Durgā represents, in one aspect, the victory of man's soul (typified as Durgā) over the animal passions, represented by the asura and the lion. This victory has to be achieved with the help of knowledge or intelligence (Sarasvatī), prosperity or good luck (Lakṣmī), actual fight or struggle (Kārttika), and lastly through determination to succeed (Gaṇeça).

The sacrifice.—The true meaning of performing a sacrifice seems to be this. Man is a slave to his animal passions, there is no end to his desires. The sacrificial sword is emblematic of true Knowledge, which, according to Hindu belief, brings salvation. The victim of the sacrifice is the embodiment of a man's passions, black, ugly or fierce, as the case may be. A goat represents carnality (kāma), a buffalo typifies anger (krodha), a sheep is the emblem of covetousness (lobha), and so forth. The broad intention is to sacrifice these passions, by means of knowledge, before the altar of the goddess, in order to be purer and holier in spirit, so as to make it possible for the devotee to enshrine and truly worship God in his heart of hearts. The worshipper has to conceive the victim *as* the embodiment of his passions and the outward sacrifice is a symbol of the sacrifice made within. The true spirit of the sacrifice and the homa ceremony is illustrated in the following passage on Ātmayajña by Çaŋkarācāryya—'And of the sacrifice performed by the master who has understood these truths, the soul is the performer, the heart the seat of the sacrificial fire; sensual desires the ghee; anger the sacrificial lamb; contemplation fire; the period of sacrifice as long as life shall last; whatsoever is drunk the Soma-drink;[1] and death the sacred bath which finishes the ceremony.' The person who performs a sacrifice is called upon to bear in mind at every step the words of the Gītā—' 'The master of the sacrifice who is Brahman, has thrown into the sacrificial fire which is Brahman, the sacrificial rice which is Brahman for the satisfaction of Brahman and that which that master wants to attain is likewise Brahman.'

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[1] 'Reason and belief,' p. 125.

The spirit of the mantras or formulæ for invoking the goddess, and of the rites observed before the ceremony of immersion takes place, indicates that the worshipper having attained the object of his worship, *viz.*, to realize God, no longer feels the necessity of a medium (the image), for he worships her always in spirit. It is therefore discarded. In this state the worshipper enjoys heavenly peace in his bosom, he sees the world in a different light, for him all strife and difference are at an end, because he perceives the presence of God in everything. The çāntijala or water of peace, which is sprinkled over all after the immersion ceremony is over, typifies this state of his mind, he is at peace with all the world, he distributes sweets,—sweet words, sweet action—to the rich and the poor, to young and old, he embraces all and is loved by all.

The nine days, beginning with the first day after the new moon of Açviṇa (September-October) to the ninth, are called Navarātri (*lit.* nine nights). During one or other of these days Durgā is worshipped in some way or other throughout India, but the *image* of Durga is not worshipped outside Bengal. These days are sacred either to Durgā, Lakṣmī or Sarasvatī throughout India.

[See Mahāṣṭamī, Mahānavamī and Vijayādaçamī for fuller accounts of the festivals as observed on those days.]

[1] See Macdonnell and Keith, *Vedic Index, etc.*, vol. II, p. 474.

DŪRVVĀṢṬAMĪ.

[FROM DŪRVVĀ=A KIND OF GRASS (CYNODON DACTYLON), AND AṢṬAMĪ=THE EIGHTH LUNAR DAY.]

In the Bhaviṣya Purāṇa it is related that Çrī Kṛṣṇa once said to Yudhiṣṭhira that the devoted wife who on the eighth lunar day in the light half of the month of Bhādra (August-September) performs this vrata, will never see her progeny diminish up to the seventh generation, and that her family will flourish and multiply like the blades of the dūrvvā grass. This festival is performed each year consecutively for eight years, and the objects of worship are Viṣṇu and Lakṣmī. Eight sorts of fruits are offered to them, an amulet, formed of a piece of yellow thread having eight blades of the dūrvvā grass tied in it, is worn on the wrist, and the usual vrata-kathā is listened to. On this day in some places women make a necklace of dūrvvā [1] grass which they place round their neck and after ablution and worship give it with the saṁkalpa [2] as a present to Brāhmaṇs. Then they wear instead a necklace of silk or fine thread according to their means. They also put on their left arms a bracelet of thread with seven knots, known as ḍora.

DYŪT PRATIPADA.

[FROM DYŪT=GAMBLING, AND PRATIPADA=THE FIRST DAY OF THE MOON.]

This festival falls on the first lunar day after the full [?] moon in the month of Kārttika (October-November). It is the night of the last day of the light half and the eve of the first day of the dark half of Kārttika, which is spent in gambling in honour of Lakṣmī, the goddess of fortune. The king of asuras (demons),

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[1] "[The Brahmans] make use of it [the dūrvvā grass] in all their ceremonies in the belief that it possesses the virtue of purifying everything. An annual feast instituted in honour of the sacred darbha grass is celebrated on the eighth day of the moon in the month of Bhadra (September) and is called the darbha-astami. By offering the grass as a sacrifice on that day immortality and blessedness for ten ancestors may be secured; and another result is that one's posterity increases and multiplies like the darbha grass itself, which is one of the most prolific members of the vegetable kingdom."—DuBois, *op. cit.*, pp. 658-9.

[2] See note [1] under Durgā Pūjā, p. 24.

Valirājā,[1] is worshipped on this day. He was a devout Vaiṣṇava and he never refused anything to a suppliant. So his worship secures health, happiness and wealth. It is said that Valirājā was granted this boon, that he will receive worship on this day, as a compensation for the loss of his kingdom. In the Carnatic rows of lamps are lighted in the houses and Kāmadhenu, the celestial cow who fulfils the desires of her worshippers, is adored. In Nepal and Kashmir Govarddhaṇa[2] is worshipped. In Kashmir and the Punjab a festival named Annakūta[3] is observed on this day. On the Malabar Coast a great festival named Onam is held in honour of Valirājā.

THE ECLIPSE OR GRAHAṆA.

The Hindus were the first to have correct and scientific ideas about Eclipses. Varāhamihira, the greatest Hindu astronomer, who flourished in the sixth century A.D. has described the phenomena of Eclipses scientifically, as any astronomer of the twentieth century would do. But with the generality of the Hindus an Eclipse is the swallowing of the sun and the moon for a time by a demon called Rāhu (the ascending node).

During an Eclipse all people belonging to the four castes become 'defiled' and the restoration to purity can only be obtained by a bath. For this purpose one bath is enjoined at the first contact of an Eclipse and one when the Eclipse is over. A bath in the Ganges is regarded as of special merit, although all sheets of water assume the virtues of the waters of the Ganges during an Eclipse. Oblations of water are then offered to the Manes, people remain on the river-side or seashore during an Eclipse and repeat mantras (prayers) or the names of gods. Charity is bestowed according to one's means, as all kinds of charity are regarded equal in merit to the giving away of land, and all Brāhmaṇs are regarded as equal in sanctity to Vyāsa himself.[1] After it is over Brāhmaṇs are fed. Pilgrimages are sometimes undertaken so as to be present at the time of an Eclipse at some holy place; marriages are forbidden in the month, and people abstain from setting out on a journey for a week after an Eclipse. Strictest fast is observed during an Eclipse and even calls of nature are not answered. All food cooked before the first contact becomes impure after it, and is thrown away along with the earthen pots used in cooking. If a lunar eclipse happens on a Monday or a solar eclipse on a Sunday it is called a Chuḍāmani Yoga. Bathing and the dispensing of charity at these seasons secure imperishable merit.

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[1] The Mahābhārata gives the following legend about Valirājā:—It came to pass that Vali, the mighty Rājā of the Asuras, conquered Indra and the gods, and the gods came to the hermitage of Viçvāmitra and prayed to Viṣṇu for succour; and Viṣṇu was re-born on earth in the form of a Dwarf (Vāmana Avatāra), and he assumed the dress of a mendicant and went to the abode of Vali and asked the latter to give him as much earth as he could step over in three steps: and Vali granted his request. Then Viṣṇu took upon himself a mighty form and took three steps; and the first step covered the earth; the second covered the heavens; and the third was placed on the head of Vali. And Viṣṇu sent Vali and all his legions to the realms below the earth and once more restored the universe to the rule of Indra. [The Bhāgavata says that Viṣṇu out of love for his devotee Vali took away his kingdom, in the shape of a gift, so as (i) to enable him to devote his whole soul to God alone; because with his kingdom went away all the cares of it and the vanity attaching to kingship; and (ii) to enhance his reputation for charity.]

[2] A mountain near Mathura, which Kṛṣṇa held up for seven days and nights in order to protect the cowherds from rain brought on by the anger of Indra. A remarkable representation of it occurs upon the sculptured rocks of Mahabalipur.

[3] Heap of food.

EKĀDAÇĪ.

[THE ELEVENTH LUNAR DAY AFTER THE NEW AND THE FULL MOON.]

Every eleventh lunar day after the new or the full moon is held in veneration by the Hindus, but more particularly by the Vaiṣṇavas. Upavāsa or fasting [2] on the eleventh is considered equally efficacious with a thousand Açvamedhas,[3] and eating during its continuance as heinous a sin as parricide or the murder of the spiritual teacher. The Ekādaçī is specially set apart for the worship of Viṣṇu; those who offer him pūjā on this day ensure for themselves immortality. To preserve the human race from the torments of Naraka [4] Kṛṣṇa transformed himself into the Ekādaçī. Said Kṛṣṇa regarding the Ekādaçī :—"It is the day that I have chosen in my mercy to save men and deliver them from their sins. Nevertheless in order that they may be worthy of so great a favour I expressly forbid them to eat rice on this day. I ordain that Sin shall dwell in the rice. This is the abode that I assign to it. Whoever shall have the temerity to eat his food, thus defiled by its presence, will incorporate it with himself and will forfeit all hope of pardon." Widows observe the fast very rigidly, sometimes not even a drop of water is allowed to pass their lips. On the Ekādaçī day the orthodox Hindu bathes in the morning and goes through a series of prayers. He must not talk with those who have forsaken the Hindu religion, with liars, with thieves and others of abandoned character. He should spend his whole time in worshipping Govinda [1] with flowers, fruits, incense and Vedic hymns. He must avoid bad or cruel words, he must fast day and night and devote the whole time to pure religious thoughts and prayers—all of which must relate only to the god Kṛṣṇa.

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[1] The celebrated sage who arranged the Vedas and compiled the Mahābhārata.

[2] The word upavāsa means not only fasting, but also worshipping some god. (Upa = near, vāsa = to stay.)

[3] See note under Durgā Pūjā, p. 22.

[4] Hell.

GAṆEÇA CATURTHĪ OR VIṆĀYAKA CATURTHĪ.

[GAṆEÇA PŪJĀ.]

Gaṇeça caturthī takes place on the fourth day of the waxing moon in the month of Bhādra (August-September). Gaṇeça, the Indian god of wisdom, has the same characteristics as Janus of the Latins. All sacrifices and religious ceremonies, all serious compositions in writing and all wordly affairs of importance are begun by pious Hindus with an invocation to Gaṇeça, a word composed of Īça, the governor or leader, and gaṇa, a company (of deities). He is represented as a short fat man of yellow or red colour, having four hands and the head of an elephant with a single tusk. He is said to be the son of Pārvvatī, who is supposed to have formed him from the scurf of her body. There are many versions to account for the formation of his head, one of which is this: that Çiva decapitated him for disobeying his orders but was asked to restore him to life, which was done only by the addition of a sleeping elephant's head. He is

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[1] A name of Kṛṣṇa given to him by Indra after he had preserved the cattle by raising the mountain Govarddhaṇa. Govinda is he who knows, finds or tends cattle.

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represented as riding a rat.[1] He is the remover of all obstacles and is one of the most popular of Hindu deities. He is the patron of learning and is said to have written the Mahābhārata from the dictation of the sage Vyāsa. The Gaṇeça or Viṇāyaka caturthī is observed to commemorate the anniversary of the birthday of Gaṇeça. In the Upper Provinces this festival is held in high esteem. On this day an image of Gaṇeça is made in clay, one hundred and eight different names of the god are repeated after the preliminary ceremonies and 108 different flowers are thrown in worship over him.

GANGĀ PŪJĀ.

This pūjā takes place on the day of the Daçaharā or the tenth of the waxing moon in the month of Jaiṣṭha (May-June). Gaṇgā is said to have been born of the feet of Viṣṇu and has ever been an object of veneration throughout India. She is the river of the gods. Her waters are universally believed to be the means of giving emancipation to those who bathe in them, drink them or even touch them, and to this day it is the wish of every Hindu to lay down his bones on the banks of mother Ganges. From long distances the bones of the dead are daily brought to Hardwār and other places on the Ganges, and thrown into the river in the belief that to do so secures the dead a seat in heaven. When the Hindu dies the water of the Ganges is poured down his throat; if a place is rendered impure Ganges water purifies it; European chemists declare that it is the one water which does not admit of the multiplication of unhealthy microbes. People take oaths by the waters of the Ganges. The Mahābhārata says, "the Gītā comprises all the Çāstras, Hari all the gods, and the Ganges all the sacred places."[2] The river is said to be present in heaven, on earth as well as in the nether worlds. Her path in the heavens is marked by the milky way and she is called Mandākiṇī. On earth she is known by the name of Bhāgīrathī or Gaŋgā and in the nether worlds by the name of Bhogavatī.[1] When personified she is described as a white woman wearing a crown, holding a water lily in her right hand and riding a sea-monster called makara. At the pūjā sacrifices of animals are sometimes offered. [See Daçaharā.]

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[1] "The elephant's head and also the rat are probably emblems of the prudence, sagacity and forethought which the Hindus attribute to this divinity."—DuBois, *op. cit.*, p. 638.

[2] "There is not a river in the world which has influenced humanity or contributed to the growth of material civilisation or of social ethics to such an extent as the Ganges. The wealth of India has been concentrated on its valley, and beneath the shade of trees whose roots have been nourished by its waters the profoundest doctrines of moral philosophy have been conceived to be promulgated afar for the guidance of the world."—Imperial Gazetteer, vol. I, p. 26.

GANGĀSĀGARA SNĀNA.

[Bathing festival at the Saugor Island.]

This festival takes place when the Sun enters the sign Capricornus (Makara) at the end of Pauṣa (December-January). At the winter solstice bathing at the confluence of the Ganges with the ocean is particularly meritorious, and accordingly a vast concourse of people annually assemble at Gaŋgāsāgara or the mouth of the Hooghly branch of the Ganges at the Makara Saṁkrānti. The place where the melā [2] is held is on the southern shore of the Island of Saugor. The melā lasts for several days, but three days are the limit of the festival. The first ceremony is the propitiation of the ocean by casting into it various offerings with short prayers; the oblations are commonly cocoanuts, fruits and flowers; the most appropriate gift is that of the five gems, pancaratna, consisting of a pearl, a diamond, an emerald, a topaz and a piece of coral [3] along with a cocoanut, an arecanut and the thread worn by Brāhmaṇs. They are wrapped up in a cloth and cast into the tunnel of the river which communicates with the sea, at a place called the Dhola Samudra, and also at the confluence.[4] On the first day bathing is performed, some have their heads shaved after bathing and many whose parents have recently died celebrate their çrāddha or obsequial ceremonies on the seashore. After ablutions the pilgrims repair to the temple which is dedicated to a Muṇi or divine sage, an incarnation of Viṣṇu, named Kapila. He is said to have stationed himself at this place [1] which was then upon the brink of a great chasm leading to the infernal regions. The pilgrims commonly write their names on the walls of the temple with a short prayer to Kapila or suspend a piece of earth or brick to a bough of a tree with some solicitation, as, for health or affluence or offspring, and promise, if their prayers are granted, to make a gift to some divinity. On the second and third days of the assemblage bathing in the sea, adoration of Gaŋgā and the worship of Kapila continue as on the first. [See Makara Saṁkrānti.]

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[1] For an account of Gaŋgā's descent from heaven see note under Daçaharā.

[2] Fair.

[3] Diamond, (?) coral, silver, gold and pearl are the five gems spoken of by the Ṛṣis (sages).

[4] There was a time when the offerings were of a less innocent description, and children were cast into the sea. This horrible and unnatural practice was wholly unsanctioned by anything in the Hindu ritual and its suppression by the Government of Bengal had the cordial concurrence of the Brāhmaṇs. The act was done in satisfaction of a vow, as when a woman had been childless, she made a vow to offer her first-born at Gaŋgāsāgara or some other holy place in the confidence that such an offering would secure for her additional progeny.

GHANṬĀKARṆA PŪJĀ.

This pūjā takes place on the last day of the month of Phālguṇa (February-March) in Bengal. Ghanṭākarṇa,[2] one of Çiva's gaṇas or attendants, is worshipped under the form of a water-jar; the object of this rite is expressed in this prayer, which accompanies the presentation of fruits and flowers to the jar: "Oh! Ghanṭākarṇa! healer of sickness! do thou preserve me from the fear of diseases of the flesh." Ghanṭākarṇa is described in the Çiva Purāṇa as endowed with great personal beauty and is, therefore, reputed to sympathise with those who suffer any disfigurement. In Hindusthāna there are directions for worshipping Maheçvara or Çiva himself on the fourteenth of the light half of Phālguṇa. During the whole month of Phālguṇa boys, especially in villages in Bengal, go about from door to door, in the evening, singing a quaint song in honour of the deity (Ghaṇṭākarṇa) and collecting small doles of grain or money for celebrating the pūjā.

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[1] Kapila was the founder of the Sāṁkhya school of philosophy and is believed to have lived at Benares about 700 B.C. There is a sect of religious devotees who believe that Kapila still lives in an island at the mouth of the Ganges, presumably the Saugor Island. Kapila however was not one of the ten well known incarnations of Viṣṇu. These were the Miṇa (Fish), Kurmma (Tortoise), Varāha (Boar), Nṛsiṁha (Man-lion), Paraçurāma, Rāma, Valarama, Buddha and Kalki. Çrī Kṛṣṇa is regarded as God himself. According to some authorities these incarnations seem to represent the process of evolution from the lowest to the highest forms of life.

[2] Ghanṭākarṇa was an attendant of Çiva. At first he greatly disliked Viṣṇu, so much so, that he is said to have kept bells suspended to his ears lest by chance he should have even to hear the name of that god. This was the origin of his name (ghanṭā = a bell, and karṇa = ear). Occasionally he had glimmerings of better sense which he did not fail to take advantage of. Eventually he became a great devotee, and propitiated Çiva. Çiva however advised him to propitiate Viṣṇu, which he did, and ultimately got his reward—*viz.*, salvation.

GOKULĀṢṬAMĪ SEE JANMĀṢṬAMĪ.

GOVINDA DVĀDAÇĪ.

[GOVINDA[1] = A NAME OF ÇRĪ KṚṢṆA, AND DVĀDAÇĪ = THE TWELFTH LUNAR DAY.]

If the twelfth lunar day in the bright fortnight of the month of Phālguṇa (February-March) is attended by the Puṣyā[2] lunar asterism, such a day is called the Govinda dvādaçī. Any charity given or a bath taken in some sacred water on this day is considered meritorious, a bath in the Ganges being considered capable of expiating the accumulated sins of a hundred births. This is a festival which, as observed in Bengal, is held in honour of Kṛṣṇa, who is worshipped in his juvenile form as a cowherd. In Hindusthāna it is termed the Nṛsiṁha dvādaçī and is dedicated to Kṛṣṇa in his avatāra[3] of Nṛsiṁha[4] or man-lion.

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[1] See note under 'Ekādaçī.' He who delights the cows, *i.e.*, Kṛṣṇa.

[2] The eighth lunar asterism.

[3] Incarnation.

[4] Viṣṇu assumed this form to deliver the world from the tyranny of Hiraṇyakaçipu, a demon who by the favour of Brahmā became invulnerable, and secure from gods, men and animals. This demon's son Prahlāda was greatly devoted to Viṣṇu. This so incensed his father that he tried to kill him but his efforts were all in vain. Contending with his son as to the omnipotence and omnipresence of Viṣṇu, Hiraṇyakaçipu demanded to know if Viṣṇu was present in a stone pillar of the hall, and struck it violently. To punish Hiraṇyakaçipu and to vindicate his own majesty Viṣṇu came forth from the pillar as the Narasiṁha, half-man half-lion, and tore the arrogant daitya (demon) to pieces.

GRAHAṆA SEE ECLIPSE.

GRAHA PŪJĀ.

[Graha=a constellation, a planet.]

Certain dates in each month are regarded as auspicious for propitiating the grahas. The Hindu names nine constellations, known as Navagraha,[1] 'the nine seizers,' especially in reference to Rāhu, which grips the Sun and the Moon in Eclipses, and more generally in the astrological sense of influencing the destinies of men. This group of nine stars is worshipped at marriages and other important religious rites. It is believed that certain planets exert their influence, according to their position and aspects, on the destinies of men at certain periods of their lives, or in other words, a man must be under the influence of one planet or other at all periods of his life, and from this influence, as it is benevolent or otherwise, arises all his weal or woe. Generally speaking these planets are propitiated when their influence is regarded as adverse or to secure their favour, but by some they are regularly worshipped even if they are favourable. All these are worshipped with offerings of water, flower, incense, sweets, garments and money. The offerings regarded as specially acceptable to each planet are—to the sun a brown cow, to the moon a conch-shell, to Bhauma (Mars) a red bullock, to Budha gold, to Vṛhaspati yellow clothes and gold, to Çukra a white horse, to Çani a black cow, to Rāhu a sword and to Ketu a goat.

HARERUTTHĀNAM.

[The waking of Hari or Viṣṇu.]

This festival takes place on the eleventh or twelfth lunar day in the bright fortnight of the month of Kārttika (October-November), when Viṣṇu, who is asleep for a period of four months,[2] wakes up. His image is taken near a tank or a river and there invoked to wake up from his sleep. After the prescribed ceremonies have been gone through he is carried back to the temple or house amidst songs sung in his praise and dancing.[1] The eleventh lunar day is known as the Utthānaikādaçī. This festival is known in the Punjab and Kashmir as Hari Pravodhiṇī or Pravodhiṇī and in some other places as Devotthānaikādaçī.

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[1] These nine stars are the sun (sūryya), the moon (soma, candra), the ascending and descending nodes (Rāhu and Ketu) and the five planets, Mercury (Budha), Venus (Çukra), Mars (Mangala, Angarāka), Jupiter (Vṛhaspati) and Saturn (Çani).

[2] See Hariçayanam.

HARIHARA CHATRA.

[THE SONEPORE FAIR.[2]]

This fair is held at the confluence of the Gandaka and the Ganges at the November full-moon and is probably one of the oldest fairs in India. It was at Sonepur that Viṣṇu is reputed to have rescued the elephant from the jaws of the crocodile[3]; and it was here that Rāma when on his way to Janakapur to win Sītā as his bride built a temple to Hariharanātha Mahādeva, which is still largely frequented by pilgrims. The fair lasts for a fortnight but is at its height for two days before and after the full moon, when Hindus bathe in the Ganges in order to acquire exceptional merit. Hariharanātha is worshipped and the waters of the confluence are poured over him by the pilgrims.

HARI ÇAYANAM.

[THE SLEEP OF HARI OR VIṢṆU.]

The period of Viṣṇu's sleep lasts from the eleventh or twelfth lunar day in the bright fortnight of the month of Āṣāṛha (June-

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[1] Saṁkīrtana. This forms a part of the devotional practices introduced by the famous preacher and saint of Nadiā, Caitanya.

[2] Sonepore is a village in the district of Sāran. At the Sonepore Fair immense numbers assemble, and goods and animals, especially elephants, horses and cattle, are exposed for sale. In days gone by the Sonepore race-meeting was one of the most famous on this side of India, but many causes have combined to rob the meeting of its former glories. It is still however one of the pleasantest spots for picnic-gatherings in India for Europeans.

[3] Once on a time, says the Bhāgavata, an elephant was attacked by a crocodile. Seeing that there was no hope of escape from its clutches, the elephant prayed to Viṣṇu for succour and he came and destroyed the crocodile with his sudarçana cakra (discus).

July) to the same lunar day in the month of Kārttika (October-November), *i.e.*, four months. It is emblematic of Viṣṇu's sleep on the primeval waters when nothing else was existent.[1] The ceremony is commonly called the Caturmāsya.[2] The god is bathed with pancāmrita,[3] a bed befitting the god is prepared and he is laid down on his left side at night. In some places on the day he retires to rest women mark the house with lines of cow-dung as a safeguard, fast during the day, and eat sweetmeats at night. During the four months of the god's rest it is considered unlucky to marry, repair the thatch of a hut or make the charpoys. The eleventh lunar day is known as the Çayanaikādaçī. On this day in Drāviḍa (the Coromandel Coast from Madras southward to Cape Comorin), the Carnatic and other places a vrata called Gopadma is observed, when Viṣṇu is worshipped. The Mahrattas observe a fast called Kokila vrata on this day when Gaurī is worshipped.

HINDOLA OR JHULĀNA YĀTRĀ.

[Hindola = a special mode or tune designed for singing, dancing and swinging, a swinging tune (Jhulāna = swinging).]

This festival commences on the eleventh of the waxing moon in Çrāvaṇa (July-August) and lasts for five days, terminating on the night of the full moon; on this occasion a swing[4] is hung profusely embellished with flowers, flags and hangings, and Rādhā and Kṛṣṇā are every night placed in the swing and entertained with singing, dancing and music. The festival obtains all over India and is held in considerable estimation. A special mode or tune was devised for singing, dancing and swinging, and to this day it bears the name of Hindola or the swinging tune. The observance of this festival obtains the four objects of human wishes, *viz.*, religious merit, wealth, pleasure (or power) and final liberation.

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[1] See note 1 under Ananta Caturddaçī.

[2] See Caturmāsya.

[3] Pancāmrita is composed of milk, curds, liquefied butter, honey and sugar mixed together.

[4] The swing is specially made for this occasion. It is gently rocked to and fro seven times when the god and the goddess have been installed upon it.

HOLĪ OR HORĪ.

The Holī festival lasts about 15 days, terminating on the full-moon day of the month of Phālguṇa (February-March). According to Vaiṣṇava Purāṇas it was the anniversary of a great feat of heroism which Kṛṣṇa performed by destroying a she-demon variously named Çankhacuḍa, Horī, Holī, Holā, Holikā, Medhā and Dhundhā. The most probable supposition however is that it was designed to celebrate the return of spring,—to typify the genial influence of spring upon both the animate and inanimate creation, and to express the feelings spread by the season and the delight which the revival of nature diffused. The festival dates from Vedic times. According to the legend Holikā was the name of a she-demon who used to devour children, which were supplied to her by turns from each family of the place where she held sway. It so happened that one day, an old woman's only grandson was to be the victim, and she was lamenting her bitter misfortune. A holy mendicant happened to pass her door and hearing of the cause of her sorrow, meditated for a time and then said that Holikā could be killed and her grandson saved, if Holikā could be made to hear vile and obscene expressions, for it was ordained that this alone could kill her. The whole village took this holy man at his word, and when Holikā came for her prey next day she was met by such a chorus of vile and filthy abuse that she dropped down and died, as was predicted. This event is supposed to be commemorated by the festival, and the free language used at the Holī feast is supposed to have originated from this legend. The actual celebration of the Holī does not take place till about 15 days before the full moon of Phālguṇa. The first two days of this term are of preparations merely, new garments, red or yellow, are put on, and families feast and make merry together; on the eighth day images of Kṛṣṇa are set up and worshipped, and smeared with red powder or sprinkled with water coloured with the same material. A bonfire is lighted and during the whole period up to the fifteenth day the people go about scattering the powder over each other, singing and dancing etc. In Darbhanga, Champaran etc. the day of the Holī is known as the last day of the Kali Yuga.[1] [See also Dola-yātrā.]

ITU PŪJĀ.

This pūjā begins on the last day of the month of Kārttika (October-November) and continues up to the last day of the following month. Mitra[2] is the god of day, *i.e.*, the sun. The word Itu is a degenerate form of the word Mitra. Mitra came to be commonly called Mitu and thence Itu. Small earthen pots are filled with water and placed in an earthen saucer, over which the panca-çasya[3] is scattered. Females listen to the vrata-kathā about the origin of the festival, abstain from taking fish with their meal and worship the sun in the hope of obtaining the realisation of their cherished wishes. On each Sunday of the month of Agrahāyaṇa (November-December) these ceremonies are repeated till on the last day of that month the pots are immersed in a river or tank after the usual pūjā. This pūjā is largely observed in Bengal.

JAGADDHĀTRĪ PŪJĀ.

[JAGAT=UNIVERSE, DHĀTRĪ=NURSE OR PROTECTRESS.]

Jagaddhātrī or the mother of the world is worshipped on the ninth lunar day in the bright fortnight of the month of Kārttika (October-November) in the morning, at noon and in the evening. She destroyed one of the armies sent out by the giants Çumbha and Niçumbha[4]; she is dressed in red garments and is seated on a lion, which has its forepaw on the head of an elephant. She has four arms in which she carries a conch-shell, a discus, a bow and an arrow.

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[1] In Bengal the Holī is not observed in the same manner as in the Upper Provinces, and is known by the name of Dola Yātrā.

[2] Mitra is the god who presides over the day; according to the Vedic text, 'the day is Mitra's.'

[3] Five sorts of grain. Grains of paddy (Oryza Sativa), Māṣ Kalāi (Delichos Pilosus), sesamum (Sesamum Orientale), barley (Hordeum hexastichon), and Mung (Phaseolus Mungo).

[4] See footnote under Vāsanti Pūjā.

She is represented as a fair, beautiful, gentle-looking lady. Jagaddhāttrī also means the supporter of the Universe. The infuriated elephant upon whose head the forepaw of the lion is placed is the symbol of the turbulent human passions which must be conquered before Jagaddhātrī can be worshipped in the true spirit. The pūjās for the three days of Saptamī, Aṣṭamī and Navamī, observed in the case of the Durgā pūjā, are performed in one day on the occasion of this pūjā ; and all the ceremonies of the Durgā pūjā are solemnised on the same day, in the case of Jagaddhātrī pūjā on a smaller scale. The worship obtains the four objects of human wishes, *viz.*, religious merit, wealth, pleasure, *i.e.*, power, and salvation. It is said that persons who cannot, for some reason or other, perform the Durgā pūjā, invoke Jagaddhātrī instead, who is regarded as another manifestation of Durgā herself. Kumārī pūjā [1] is also performed on this day. On the following day flattened rice and curds are offered to the goddess and after the observance of the worship and other ceremonies prescribed for the occasion, the image is taken to a river for immersion. The day is considered sacred also because in Bengal it is regarded as the anniversary of the first day of the Tretā Yuga,[2] but in the Mahratta country, the Carnatic, Guzerat and Southern India, this day is regarded as the anniversary of the first day of the Kṛta Yuga.[2] In Mithilā (Darbhanga, Champaran etc.) the day is known as Amalaka Navamī or Dhātṛ Navamī. In Orissa a vrata named Akṣayā Navamī is begun on this date and the Rāsa Yātrā begins. In the Deccan Kṛṣṇa is worshipped and pumpkins are distributed.

JAMĀIṢAṢṬHĪ.

[Jāmātā or colloquially Jāmāi = the son-in-law, and Ṣaṣṭhī = the sixth lunar day.]

This ceremony is held in honour of the son-in-law; it falls on the sixth lunar day in the bright fortnight of the month of Jaiṣṭha (May-June), when a father or a mother-in-law is expected to invite the son-in-law and to make him some presents. The latter is invited to a good dinner, and presents are made to him which usually consist of sweets, fruits of the season and garments etc. If able to do so, the son-in-law also makes some presents in return. The mother-in-law, on this occasion, in wishing her son-in-law long life and prosperity, paints his forehead with a sandal-paste mark and touches his head with a few blades of the dūrvvā grass [1] and paddy; she also offers him in addition to other presents, five entire fruits, *e.g.*, a cocoanut, a lichi, a mango etc. and pronounces her benediction on him; he acknowledges this with due reverence. In some families however it is not the practice to observe any ceremonies at all, but usually presents only are exchanged.

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[1] See Kumārī Pūjā.

[2] See notes under Akṣaya Tritīyā and Yugādyā.

JANMĀṢṬAMĪ OR GOKULĀṢṬAMĪ.

[FROM JANMA = BIRTH, AND AṢṬAMĪ = THE EIGHTH LUNAR DAY. THE ANNIVERSARY OF THE NATIVITY OF KṚṢṆA.]

This is the anniversary of the day of the birth of Çrī Kṛṣṇa at Mathurā. This festival is observed on the eighth lunar day in the dark fortnight of the month of Bhādra (August-September) in Upper India or of Çrāvaṇa (July-August) in the South and Bombay, and is one of the most important of the fasts observed by all Hindus, especially by the followers of Viṣṇu, throughout India. It is worthy of note that it is not neglected by the followers of Çiva, or by those of any other sect. Abstinence is practised on the day previous and on the day itself rigid fast is observed by all pious followers of Viṣṇu and also by other Hindus. Viṣṇu is worshipped in the form of Çrī Kṛṣṇa at midnight, when he was born. The homa [2] is performed and other rites are also observed. If libations of water are offered to the Pitṛs on this day, they secure the merit acquired in performing obsequial ceremonies in their honour at Gayā for a hundred years. It concludes with the hearing of the vrata-kathā and the breaking of the fast on the following morning. According to the Bhāgavata Purāṇa, Kaṁsa, an asura (demon), vowed to kill all the children born of his sister Devakī, because he was told that his destroyer would be born of her. Accordingly he imprisoned his sister Devakī and her husband and kept strict guard over them. When Kṛṣṇa was born Devakī immediately after her accouchement fell asleep, and a general torpor seized all the guards at the prison, due to the spell known as Yogamāyā[1] of Çrī Kṛṣṇa. During her sleep her husband Vasudeva carried away the new-born babe from the prison-cell where it was born, to the abode of Yaçodā, the wife of Nanda, on the other side of the Yamunā, and thence brought a new-born female child which he placed by the side of his sleeping wife. The serpent-king Vāsukī followed Vasudeva across the Yamunā, with his hood expanded, to protect the infant god from the inclemency of the weather and it is said that the river became fordable at the place where Vasudeva crossed it. The weaver community of Dacca observe this festival with great pomp. This day is known as Çrījayanti or Kṛṣṇāṣṭamī in the South of India.

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[1] See note under Dūrvvāṣṭamī.

[2] See pages 24 and 26 under Durgā Pūjā.

JHULĀNA YĀTRĀ See HINDOLA.

KĀLĪ PŪJĀ.

The worship of Kālī takes place on the night of the new moon in the month of Kārttika (October-November). It is said that Kālī or Kālikā was born out of the brow of Amvikā[2] while she was engaged in destroying the army of the asuras (demons) Çumbha and Niçumbha. Kālī, according to popular belief, is a woman with four arms, having black or blue complexion; in one hand she has a sword, in another the head of the giant (named Caṇda) she has slain, with the other two she is encouraging her worshippers. She wears a necklace of skulls, her only clothing is a girdle made of dead men's hands, and her tongue protrudes from her mouth. She stands with one foot on the thigh and another on the breast of her husband. This position of Kālī is accounted for by the fact that in the heat of battle Kālī was carried away so far that the gods despaired of the world and sent Çiva, her husband, to appease her. Çiva crept among the dead soldiers lying on the battle-field and passed under the feet of Kālī, who no sooner perceived her husband trampled under her feet than she became abashed, and, in the manner of the women of the country, bit her tongue in order to show her regret and shame. By the Çastras Kālī is identified as one with Primeval Nature, with Universal Nature and with all created forms, *i.e.*, Prakṛti, or the Primeval Energy of the Supreme Being (Ādyā Çakti). Çakti worship is nothing but the worship of the creative principle in nature and Kālī is nothing but a form of Brahma Himself. She has two aspects, the saguṇa[1] (with attributes) and the nirguṇa (without attributes). In her former aspect she is worshipped by those who are attached to the world, and in her latter by those who are not attached to it. She is Citi, the Supreme Intelligence. It is not the Māyā[2] that is worshipped but the sub-stratum of Māyā that is worshipped. According to some authorities, the image of Kālī represents this:—Çiva is Brahma or the Universal Soul and Kālī is the human soul,[2] who forgetting the source from which she has come and her real identity, is immersed in the affairs of this mundane world. Her wild dance depicts the tumult that reigns in the human breast, where fierce passions,—anger, lust, hatred, envy, sorrow, ignorance etc. etc.—hold supreme sway, not allowing her to think of God, the source from which she came, or to follow the path of righteousness. The hands girdling her waist and the heads which compose the garland round her neck, are those of the mighty asuras,—fierce and powerful desires personified—whom she has slain with the weapons (penances, austerities and other practices) she wields, in order to restore the sway of righteousness within herself. This wild dance continues till knowledge (jñāna or knowledge of Self) opens her eyes. She stands aghast at her utter forgetfulness and ignorance, and at the mischief she has wrought to herself; she bites her tongue in very shame and dismay at the supreme moment, when she discovers that she has been trampling so long underneath her feet her own Çiva

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[1] Yogamāyā or Yoganidrā is personified delusion: the great illusory energy of Viṣṇu, by whom, as utter ignorance, the whole world is beguiled. In the Mārkaṇdeya Purāṇa she appears as Durgā, but in the Viṣṇu Purāṇa as Vaiṣṇavī.

[2] Another name of Durgā.

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[1] The three guṇas are satvah, rajah and tamah, which pervade everything. The first embraces principles of truth and existence, the second passion or foulness and the third darkness or ignorance.

[2] The human soul is Prakṛti and the Universal soul Puruṣa, but they are one and the same when Māyā disappears. Māyā makes things appear as real which in reality do not exist, *e.g.*, the blue colour of the sky, or a piece of rope appearing as a serpent.

(=supreme good) thinking him to be nothing better than a çava (=a dead body). When once she realizes this she assumes the position befitting her. The lost human soul seeks reunion with the Supreme Soul; the image of Kālī therefore is the image of the true awakening of the human soul.[1]

Kālī in esoteric Hinduism represents that stage in the evolution of the Universe from the Supreme Being, Brahma, before even the gods were created, as described in the Ṛgveda "when darkness was hidden in darkness, undistinguished like one mass of water." The Mahānirvvāṇa Tantra says, "As all colours, white, yellow and others, are absorbed in black, so all elements (*i.e.*, the creation) are in the end absorbed in Kālī; and as the absence of all colours is black, Kālī is represented as black in order to teach the worshipper that the goddess is without substance and without qualities (guṇas)." Kālī in this aspect therefore is regarded as the beneficent Mother of the Universe and her name means darkness or chaos. But like Çiva she has a destructive aspect in which her name is taken to mean Kālaharaṇī, "She who destroys Time," implying that it is Kālī, as wife or Çakti (Energy) of Mahākāla, "Great Time," who destroys the whole of creation. For this reason she is represented as trampling on her own husband, Mahākāla, one of the aspects of Çiva.

When the universe was not, Mahākālī was with Mahākāla, Prakṛti was with Puruṣa, God was with his Creative Energy, but this Energy was then dormant, there was nothing beside them. But God and His Energy are one, it is Māyā that makes them *appear* as different, Puruṣa is inactive unless He wills and takes the help of Prakṛti for the purpose of Creation. In this aspect Mahākālī has another name, Nitya Kālī or the Everlasting Kālī. Çyāmā or Kālī, as ordinarily worshipped, is the bestower of boons and immunity from all fear to her devotees. When famine or pestilence or upheavals of nature take place she is worshipped under the name of Rakṣā Kālī or Kālī the protectress. In her destructive aspect she is also known as Çmaçāṇa Kālī or Kālī who presides over the cremation ground. At the end of each cycle, during which one creation lasts, she gathers up, as it were, the seeds of the universe that is extinct, out of which a fresh creation is started at the Will of Mahākāla in another cycle (kalpa).

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[1] According to the Hindu idea of creation, two sets of vibrations are constantly at work in the Universe : the vibration, so to say, which starts, with the Will of the Creator (Puruṣa), to multiply Himself, with the help of His Energy (Prakṛti), till by the process of Evolution, through various stages, creation is accomplished, and a counter-vibration, which starts from creation upwards, through the process of Involution, to the Creator (Puruṣa with Prakṛti). The image of Kālī, according to this theory, is the image of the human soul at the meeting place of these two forces,—the creating force and the disintegrating force, and Kālī is the Energy of the Creator which proceeds constantly from creation towards God.

The nature of the pūjā partakes of the nature of similar ceremonies including the sacrifice, the homa, the reading of the Caṇḍī etc.[1] In Bengal the evening is spent in fireworks, illuminations etc. The image is consigned to the waters on the day following the pūjā. On this night, *i.e.*, the night of the new moon, the followers of the Tantras[2] worship Kālī and others worship Lakṣmī. [See Kojāgara Lakṣmī Pūjā.]

KĀRTTIKEYA[3] PŪJĀ OR KUMĀROTSAVA.

This pūjā which is generally known as Kārttika pūjā takes place on the last day of the month of Kārttika (October-November) in Bengal without any reference to the lunar date. Kārttikeya is the god of war, and the General of the army of the gods. He is the son of Çiva and Durgā, is mounted on a peacock with its tail spread out, a bow and an arrow are in his hands and he is depicted as very handsome. In Bengal and other places women who have no male children especially propitiate him in the hope of obtaining in their present life, or in some future life, a son as handsome and as brave as Kārttika. The worship takes place at each watch of the night, *i.e.*, four times, the worshipper has to observe strict fast during the day and night, to take a bath before each invocation is commenced and has to be present the whole night before the image, devoutly praying for the realization of her wishes. Amongst the usual offerings toys and other things are given to the god, and the image is usually consigned to the water the day after the pūjā in the evening or sometimes in the morning.

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[1] See note under Vāsantī Pūjā and page 21.

[2] See note [2] under Dīpānvitā Lakṣmī Pūjā.

[3] Kārttikeya was fostered by the Pleiades (Kṛttikā), hence he has six heads and the name Kārttikeya. He is the son of Çiva, but his paternity is sometimes assigned to Agni (fire). Gaṅgā (the Ganges) and Pārvvatī are variously represented to be his mother. He was born for the purpose of destroying Tāḍakāsura, a daitya whose austerities made him formidable to the gods. Kārttikeya is also known as Ṣaḍānana for having six heads, but he is not usually worshipped in this form in Bengal. In Southern India he is known as Subrahmaṇya.

KĀTYĀYAṆĪ PŪJĀ.

Kātyāyaṇī is another name of Durgā. She was created out of the energy of the principal gods Brahmā, Viṣṇu and Çiva in order to destroy Mahiṣāsura.[1] She manifested herself at Kātyāyanāçrama in the Himālayas on the fourteenth lunar day in the dark fortnight of the month of Āçviṇa (September-October) and is worshipped as Durgā on the 7th, 8th and 9th days in the bright fortnight of the same month. She was first worshipped by the sage Kātyāyaṇa. On the 10th of the period referred to above she destroyed the demon (Mahiṣāsura).

The Kātyāyaṇī vrata performed in her honour had its origin at the time of Çrī Kṛṣṇa. The little daughters of the cowherds of Vraja [2] used to perform it at sunrise every day in the first month of the hemanta [3] season, after due ablutions in the waters of the Jamunā. They used to build an image of the goddess with sand on the sand-banks of the river and prayed to her that they might obtain Çri Kṛṣṇa as their husband.[4] To this day the goddess Durgā is invoked at this season. [See Durgā Pūjā.]

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[1] According to the legend as told in the Mārkaṇḍeya Purāṇa, Dīti having lost all her sons, the Asuras, in the fight with the gods, turned herself into a buffalo in order to annihilate them. She underwent terrible austerities to propitiate Brahmā and as a reward got a son, named Mahiṣāsura, who ill-treated the gods, until they appealed to Viṣṇu, Çiva and Brahmā, who jointly produced a lovely representation of Bhavānī, who slew the monster.

[2] The tract about Mathurā (Muttra) and Vrindāvana in the Upper Provinces, the residence of the juvenile Çrī Kṛṣṇa.

[3] Kārttika (October-November) is the first month of the hemanta season, which is so called because the winter begins from this time.

[4] See note under Rāsayātrā, p. 68.

KEÇAVA VRATAM.

[KEÇAVA=HAVING MUCH OR FINE HAIR, A NAME OF KṚṢṆA.]

This vrata is performed from the last day of the month of Caitra (March-April) to the last day of Vaiçākha (April-May). During this period three baths are taken daily, at sunrise, at noon and at sunset; brahmacaryya [1] is practised, the usual number of yapas [2] performed each day is increased, the Bhāgavata [3] or some other devotional work is read, and saṁkīrtana [4] is daily performed to propitiate Keçava. Some sesamum, ghi, rice, sugar, a jar filled with water, cloth, gold, silver, an umbrella, a fan, a pair of sandals, a milch cow with calf, a bed and barley corns are given away to Brāhmaṇs in order to please the god, who is worshipped with the campaka (Michelia Champaca), the mallikā (Jasminuṁ Undulatum) or the lotus. In the evening cool and refreshing fruits are offered as his tiffin, after his mid-day rest. The tulasī [5] plant (Ocymum Sanctum) and the açvattha tree [6] (Ficus Religiosa) are watered daily during this period. The whole of the month of Vaiçākha is regarded as auspicious, and Çiva is worshipped by young and old during this month, especially by females, and a bath in the Ganges is taken every day, where possible.

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[1] Leading a life of mendicancy, self-denial, continence, study and devotional pursuits.

[2] Repeating the name of some god or mantra (prayer). This forms a part of the daily worship.

[3] This Purāṇa contains among other things a life of Çrī Kṛṣṇa. It is a work of great celebrity in India and exercises a more direct influence on the opinions and feelings of the people than perhaps any other of the Purāṇas.

[4] See note under "Harerutthānam," p. 36.

[5] Pūjā must be offered to it daily. Most Hindus cultivate it in their houses. They consider it a peculiarly meritorious act to carefully water and cultivate the plant and the women offer worship to it daily.

[6] The açvattha or pipal having roots hanging from above and branches hanging downwards, is allegorical. Each tree springing from an unperceived root is emblematical of the body which really springs from and is one with the God-head. It is said to be the male of the Vata or the Banyan tree. It is greatly revered and is sometimes married and even invested with the triple cord worn by Brāhmaṇs.

KOJĀGARA LAKṢMĪ PŪJA.

[From Ko=who, and Jāgara=wakeful.]

The night of the full moon in the month of Āçviṇa (September-October) is called the Kojāgara Pūrṇimā. This festival is observed everywhere. On this night Lakṣmī, the goddess of fortune, is said to pass over the earth intent on offering favours to mankind, and to see how far her devotees are making themselves worthy of her blessings by spending the night in playing dice and taking the water and the kernel of the cocoanut. She is said to have promised riches to all who should observe a vigil on this night. Hence she is worshipped on this night, and the Manes and the gods are propitiated with offerings of the kernel of the cocoanut, cocoanut-water and flattened rice, which are offered also to friends and relatives; after this the night is spent in festivity and games of chance. The Uriyās have in addition during the day a grand procession in honour of the discus of Viṣṇu, the Sudarçaṇacakra, which is carried about in a litter through all the main streets of the town of Puri.[1] [The goddess of Wealth, Lakṣmī, is regarded as proverbially "restless," implying thereby that she does not bestow her favours on a man uniformly through life. She generally comes suddenly, by chance as it were. A game of chance such as dice or other forms of gambling is typical of this, whoever wishes to win and retain her blessings must be vigilant and must not be asleep at the time when she comes, in order to be able to grasp the opportunity of a life-time. The underlying idea of the vigil and the dice playing seems to be this.] (See Lakṣmī Pūjā.)

KUMĀRĪ PŪJĀ.

[Kumārī is usually taken to mean an unmarried girl.]

The Kumārī Pūjā[2] takes place on the second or the third day of the Durgā Pūjā (Mahāṣṭamī or Mahānavamī day) and on the days of the Jagaddhātrī, Annapūrṇā and Kālī pūjās. An unmarried Brāhmaṇī girl, up to her sixteenth year, may be regarded as a Kumārī, as is stated in the Yāmala Tantra.[1] But as girls are usually married before that age, girls of a more tender age are worshipped as Kumārīs. A virgin Brāhmaṇī as well as a Brāhmaṇī wife are held in great esteem and they are both worshipped as the types of Prakṛti, the female producing Energy of the Supreme Being, or part of the Mother of the Universe Herself. Performed in this light, Kumārī Pūjā obtains all mundane blessings and ultimately leads to eternal peace. Both the followers of Viṣṇu and Çiva worship Kumārīs. The Kumārī is asked to sit on a carpet or āsana and the articles ordinarily offered to her are the pādya (water for washing the feet), arghya [2] oil, turmeric, the incense, the lamp, water for bathing, cosmetics, vermilion, lac, a mirror, a toilet basket containing pomade, ribbons, a comb, hairpins, vermilion paste-pot, also eatables, vestments, flowers and a garland.

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[1] In this procession "We cannot help noticing the survival of the Buddhist rite of Procession of the Wheel of Law."—R. L. Mitra, *Antiquities of Orissa*, Part II, p. 138.

[2] The great feature of the religion taught by the Tantras is the worship of Çakti—Divine Power personified as a female, and individualized not only in the goddesses of mythology, but in every woman to whom therefore, in her own person, religious worship may be and is occasionally addressed.

KUMBHA MELĀ.

[Kumbha=the sign of the Zodiac so named (Aquarius), and Melā=a fair.]

This is a bathing festival of the highest sanctity and is held in four places in India in the month of Māgha [?] (January-February). An immense concourse of people gathers at those places where it is held, *viz.*, at Hardwar, Allahabad (Prayāga), Ujjain and by the banks of the Godāvarī.[3] The festival takes place at each of these spots by rotation once in 12 years, and happens when Jupiter is in Aquarius (Kumbha) and the sun is in Aries (Meṣa). It is also known as Siṁhasta (being in the sign Leo or Siṁha). This conjunction increases the efficacy of bathing in the Ganges and other sacred streams. In Southern India the Mahāmākham appears to be the counterpart of this festival, when bathing in the Mahāmākha Saras in Kumbakonam[1] is enjoined. This South Indian bathing festival appears to be as sacred as the Kumbha Melā. The planet Jupiter takes twelve years to complete one revolution round the sun, and during this course when it is in conjunction with the moon in the Maghā asterism of the constellation Leo (Siṁha) the Mahāmākham occurs.

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[1] See note [2] under Dīpānvitā Lakṣmī Pūjā.

[2] An oblation.

[3] Hardwār is in the district of Shāhārānpur (United Provinces). It is one of the most sacred places of Hindu pilgrimage in India. Prayāga means the junction of two or more rivers. That of the Ganges and the Jamunā at Allahabad, where according to popular belief a third river, the Sarasvatī, which sinks into the sands at Bhatner in Rājputānā, reappears from its subterranean course, is one of the most holy places in India. Ujjain is a town in the state of Gwālior.

LAKṢMĪ PŪJĀ.

Lakṣmī, commonly called Çrī, is the wife of Viṣṇu and under various names appears in this relation in his various incarnations. She was born of the sea of milk when it was churned for ambrosia.[2] She is regarded as the goddess of Beauty and Prosperity and is depicted as a very handsome lady of golden colour seated on a lotus.[3] Usually she is worshipped without an image. Some paddy gathered at the latest harvest, a few couri[4] shells, representing probably wealth, and other emblems of plenty and wifehood take the place of the usual image. In her worship the ringing of bells is forbidden.[5] Unlike most other gods and goddesses Lakṣmī is invoked more than once a year. Besides the days of the Kojāgara Lakṣmī Pūjā and the Dīpānvitā Lakṣmī Pūjā, certain days are set apart for her worship, in the months of Pauṣa (December-January), Bhādra (August-September) and Caitra (March-April) which usually happen to be Thursdays, and this day is accordingly known as Lakṣmīvāra, when people do not usually part with money or valuables, though this be even necessary. (The Kojāgara and the Dīpānvitā days may or may not fall on Thursdays.) In every Hindu house a basket or an earthen vessel, which serves as the representative of prosperity and which is treasured in the house as an heirloom, is set up and worshipped. This basket or corn-measure is filled with paddy, encircled with a garland of flowers, covered with a piece of cloth and the usual rites of worship are gone through. A ceremony in honour of Lakṣmī is observed by a bride and a bridegroom when the bride is brought to the house of her husband. Lakṣmī is universally worshipped.[1] [Also see Kojāgara and Dīpānvitā Lakṣmī Pūjās.]

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[1] Kumbakonam is in the Tanjore district, Mādrās.

[2] See note under Alakṣmī Pūjā.

[3] The owl is also regarded as the "carrier" of Lakṣmī, implying probably that owls, which are generally found in barns or granaries, are emblems of good harvest or plenty. A particular species of the owl, which is named after the goddess, is sacred to Lakṣmī.

[4] The couri or cowrie was in use as a medium of exchange some time ago, and is in circulation even now.

[5] It is interesting to observe that in the house of Çiva cymbals should not be rung, nor the conch-shell blown in the house of Sūryya (Sun) nor the bamboo-flute in that of Durgā. The drum is avoided in the temple of Brahmā.

MADANA TRAYODAÇĪ.

[Madana=Cupid, whose other name is Kāma, and Trayodaçī =the thirteenth lunar day.]

This festival falls on the thirteenth lunar day in the bright fortnight of Caitra (March-April). Madana was the son of Māyā (the Primary Illusion) or the general attracting power, and is married to Rati, affection, and his bosom friend is Vasanta.[2] Kāma is represented as a youth with eight arms and attended by four nymphs—Pleasure, Affection, Passion and Power; bearing the shell, the lotus, a bow and five arrows and a banner with the Makara—a figure composed of a goat and a fish or the sign Capricornus.[3] Rati is represented as a young and beautiful female richly attired and decorated, dancing and playing on the vīṇā.[4] The festival of Madana Trayodaçī dates from the Vedic times. It is dedicated to the god of love, Madana, and his consort Rati who are worshipped[5] with offerings of açoka flowers (Jonesia asoka). This festival is known under this name in Bengal and portions of Bihar, but in most places in the South of India and Mysore it is known as Ananga Trayodaçī. Ananga is another name of Madana, the god of Love.

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[1] Çrī, the bride of Viṣṇu, the mother of the world, is eternal, imperishable; as he is all pervading so she is omnipresent; Viṣṇu is meaning, she is speech; Hari is polity, she is prudence; Viṣṇu is understanding, she is intellect; he is righteousness, she is devotion; Çri is the earth, Hari its support. In a word, of gods animals and men Hari is all that is called Male, Lakṣmī is all that is termed Female,—there is nothing else than they.

[2] Vasanta=the spring.

[3] Kāmadeva rides on the marine monster Makara or on a parrot.

[4] Vīṇā is a kind of stringed instrument.

[5] After the Vasanta Pancamī (see Çrī Pancamī), Kāma, the god of love, and his bride Rati, pleasure, are worshipped with offerings of fruits and flowers. In general however Viṣṇu and Lakṣmī now take their places.

MAGHĀ TRAYODAÇĪ.

If the thirteenth lunar day in the dark fortnight of the month of Bhādra (August-September) is attended by the Maghā lunar asterism it is called the Maghā Trayodaçī. On this day the usual ceremonies of the Pitṛs or Manes are performed with offerings of honey and rice cooked in milk. This day is also held sacred as it is the anniversary of the first day of the Dvāpara Yuga,[1] and as such a bath in some holy river and charity are enjoined as securing merit.

MĀGHĪ PŪRṆIMĀ See YUGĀDYĀ.

MAHĀLAYĀ.

The day of the new moon in the month of Bhādra (August-September) or [2] Āçvina (September-October) when the sun is in the sign Virgo (Kanyā) is called the Mahālayā. (Amāvasyā, or the day of the conjunction of the sun and the moon, is considered by all Hindus to be especially set apart for the making of oblations and performance of religious ceremonies to the Pitṛs or the spirits of departed ancestors.) The Itihāsa, a great authority on the religious rites of the Hindus, says that the moment the sun enters the sign Virgo (Kanyā) the departed Manes leaving their abode in the world of Yama, the Destroyer, come down to the world of man and occupy the houses of their descendants in the world. Therefore the fortnight preceding the new moon of the month of Kanyā is considered as specially sacred to the propitiation of the departed spirits. The ceremonies performed in their honour each day of this fortnight are considered to be equal in merit to those performed in the sacred city of Gayā.[3] It is the special function of the nearest male relative of the deceased to make offerings[4] (piṇḍa) to the ancestors in both lines for three generations back. By this act he establishes his claim to inheritance.

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[1] See notes under Akṣaya Tritīyā and Yugādyā.

[2] For an explanation of this difference see *Introd.* ad fin.

[3] Every Hindu is required to visit Gayā at least once in his life-time to perform the funeral ceremonies of his ancestors, and to offer piṇḍas in their honour.

[4] The food presented at a Çrāddha to the spirit, consisting of barley or rice mixed with sesamum, flour, sugar, honey, fruits etc.

The fortnight is known as Tarpaṇa[1] pakṣa (the fortnight of offerings), the ceremonies as Çrāddha.[2]

MAHĀNAVAMĪ.

[THE GREAT NINTH.]

The last day of the Durgā Pūjā is known as the Mahānavamī as it falls on the ninth of the waxing moon in the month of Āçviṇa. On the day of the navamī after the sacrifice and homa[3] the priests are presented with their dakṣiṇā or honorarium and the festival is considered at an end, and the gods are requested to depart. This is a repetition of the Aṣṭamī pūjā excepting in some minor details. The ceremony of immersion of the image takes place on the day following.

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[1] Generally speaking the tarpaṇa cannot be performed by a woman, by a man whose father is alive, or by a Brāhmaṇa not invested with the sacred thread.

[2] According to the Hindu doctrine of the future life there are two paths followed by Souls of different states of development according to their Karmma (actions). The saints who have fulfilled their Karmma travel by the Devayāna, the way of the gods, through the rays of the sun and never return to be reborn on earth. Ordinary souls which have yet to finish the cycle of transmigration, travel by the Dhumayāna of the seven planes, but they can only reach two, Svarloka, heaven, or Bhuvarloka, the astral plane, according to the life they have led in the world. The souls of ordinary mortals will, it is believed, always remain tied to earth, and eventually become evil spirits tormenting mankind, unless the Çrāddha ceremonies are duly performed to help them on their way to Yama. For the first ten days after death the ceremonies performed by the relatives are to help the disembodied spirit to obtain a form, or preta-body, which will carry it on to its appointed pilgrimage. This is supposed to be effected by the piṇda offerings, the food presented to the spirit and by recitation of appropriate mantras. When the preta-body is fully formed on the tenth day it feeds on the piṇda and offerings of milk. On the thirteenth day after death the soul is equipped for its solemn journey. There are twelve stages in the pilgrimage, each stage taking a month to accomplish. Throughout the twelve months the relatives follow the departed spirit with the Çrāddha ceremonies, sixteen in number, performed at stated times to provide it with sustenance and to prepare it for the goal. When at last it is reached the preta-body is dissolved. The soul now becomes a Pitṛ, and assumes another body adapted for enjoying heavenly bliss or for suffering the pains of hell. In this state it appears before the judge, Yama, the Lord of Pitṛs. When the souls have enjoyed their bliss or suffered their allotted punishment, they are again reincarnated on earth to fulfil the remainder of their Karmma.

[3] See Durgā Pūjā, pages 24 and 26.

MAHĀṢṬAMĪ.

[THE GREAT EIGHTH.]

The second day of the Durgā Pūjā as observed in Bengal and lesewhere is known as the Mahāṣṭamī, as it falls on the eighth day of the waxing moon in the month of Āçviṇa (September-October). The day is spent in fasting and is regarded as the principal day of the pūjā. At noon of the Aṣṭamī day after the sacrifices and other pūjās have been performed the women of the house having offered handfuls of flowers to the goddess seat themselves, burn frankincense on their palms and heads. Small shallow earthen vessels are held on the palms and overhead and burning sticks are placed in them. The priests throw pounded aromatic gums on the flame. Thrice the incense is put in each vessel and three sets of vessels are placed three times on the palms and the head of each woman. The flaming pans are then offered to Durgā. At the end of the ceremony a boy is placed on the lap of each woman who blesses him. At midnight the goddess is worshipped with sixteen kinds of offerings [1] and the sacrifice and the homa are also made. This is the day when free-will offerings for the prosperity of each member of the family are made. The Sandhi Pūjā takes place at the conjunction of the Aṣṭamī and Navamī tithis, or lunar days, when in addition to the prescribed pūjās a special sacrifice is offered, and a hundred and eight lamps are dedicated. These are lighted at the time of lustration, and the homa and Kumārī Pūjā complete the worship.

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[1] There are sixty kinds of offerings, but usually only sixteen kinds are dedicated. They are—āsana (a seat), svāgata (welcome), pādya (water for washing the feet), acmanīya (water for washing the face), madhuparka (a beverage containing honey, sugar and milk), snānīya (water for bathing), vasana (dress), ābharaṇa (jewels), gandha (scents, sandal etc.), puṣpa (flowers), dhūpa (incense), dīpa (lights), tāmbula (betel), naivedya (eatables), arccaṇā (worship), stotra-pātha (recitation of hymns), tarpaṇa (libations of water to deceased ancestors etc.) and namaskāra prostration).

MAHĀVIṢUVA SAṀKRĀNTI OR CAITRA SAṀKRĀNTI.

[Viṣuva=the sun's entrance into Aries (Meṣa) and Libra (Tulā); the vernal or the autumnal equinox. Saṁkrānti is the name given to the first day of the solar month, that is, the day on which the sun passes from one sign of the Zodiac[1] to another.]

This festival falls on the last day of the year, *i.e.*, on the last day of Caitra (March-April). There are two viṣuva saṁkrāntis, one takes place at the end of the month of Caitra at the Vernal equinox which is known as the Mahāviṣuva saṁkrānti, and the other at the end of Āçvina, at the Autumnal equinox called the Jalaviṣuva saṁkrānti. The former of these days is known as Caitra saṁkrānti, and is considered highly auspicious. A bath is taken in some sacred stream, preferably the Ganges, and several vows are taken and vratas performed on this day; *e.g.*, the Dāna saṁkrānti, the Jala saṁkrānti, the Phala saṁkrānti etc. Jars filled with water[2] having some grains of barley in them with edibles and other suitable things are offered to Viṣṇu, to the Iṣṭadevatās (tutelary gods) and to the Manes. The Caraka pūjā also takes place on this day.

MAKARA SAṀKRĀNTI OR UTTARĀYAṆA SAṀKRĀNTI.

[The sun's entrance into the sign Capricornus (Makara), which is identical with the Uttarāyaṇa or return of the sun to the north or to the winter solstice.][3]

This festival marks the return of the sun to the Northern hemisphere. It usually falls on the last day of the month of Pauṣa (December-January). The observances enjoined on this occasion are partly of a private, and partly of a public character. The first consists of offerings to the Pitṛs, or progenitors, whether general, as of all mankind, or special, as of the family of the worshipper; to the Vāstudeva, the Dii Lares, or domestic genii, the guardians of the dwelling, or the site on which it is erected; and to the Viçvadevas or universal gods. The ceremonies addressed to all these are performed within the abode of the householder, and are conducted by the family priest. The principal article of the offering is tila, or sesamum seeds; either separately, or as is more usual, mixed with molasses or the saccharine juice of the fruit of the date tree, and made up into a kind of sweetmeat, called tiluā. Piṣṭakas or cakes, also, are offered, composed of ground rice mixed with sugar and ghi; whence the festival has the denomination of Tiluā Saṁkrānti and Piṣṭaka Saṁkrānti, the solar conjunction of the sweetmeat or the cake. In Bengal the day is devoted to feasting, as the day of harvest-home, and a great quantity of puddings and cakes made of rice meal, the counterparts of Christmas plum-pudding, are consumed. The Gaŋgāsāgara Snāna or bathing at the Saugor Island takes place on this day. (See Gaŋgāsāgara Snāna.) In some places small images of flour baked in sesamum oil or ghi and made to resemble birds are strung as necklaces and placed round the necks of children on this day. On the morrow or the second day of Māgha (January-February) the children call the crows and other birds and feed them with the necklaces and eat a portion themselves. The name Phula Saṁkrānti is derived from the custom of placing flowers, especially those of the rhododendron, on this day at the threshold of friends and relations who in return give presents of rice and grain. The whole of Māgha is specially devoted to the worship of Viṣṇu and the Sun, and according to the Padma Purāṇa bathing during this month is particularly efficacious. At one of the most sacred places in India, Prayāga (Allahabad), where the Jamunā and the Ganges meet, a celebrated religious fair (Melā) takes place at this season.

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[1] The twelve signs of the Zodiac are Meṣa (Aries), Vṛṣa (Taurus). Mithuna (Gemini), Karkkaṭa (Cancer), Siṁha (Leo), Kanyā (Virgo), Tulā (Libra), Vṛçcika (Scorpio), Dhenu (Sagittarius), Makara (Capricornus), Kumbha (Aquarius) and Mīna (Pisces).

[2] See note [2] on page 2 under Akṣaya Tritīyā.

[3] Makara = An aquatic animal resembling a shark having a trunk like an elephant. The more ancient name of the sign seems to have been Mṛga, a deer.

This festival is called Pongal (or Pungal) in the south of India. It marks the commencement of the Tamil year and is the day for congratulatory visits. People purchase new cooking pots and boil fresh rice in milk. Then they salute each other with the question "Has the milk boiled?" to which the answer is given that the "boiling (pongal) is over." In reality the South Indian festival seems to be dedicated to the glorification of agriculture. Cattle are decorated with garlands, their horns coloured and mango leaves hung round their necks. They are led about in procession, exempted from all labour, and virtually if not actually worshipped.

MĀKARĪ SAPTAMĪ.

[THE SEVENTH LUNAR DAY OF THE SUN IN CAPRICORNUS (MAKARA).]

The festival falls on the seventh day of the moon in the bright fortnight of the month of Māgha (January-February). A bath in the Ganges on this day at day-break ensures the merit obtained by one hundred baths in that river during Solar Eclipses, and all charities bestowed on this day secure special merit. Before sunrise at the time of bathing certain prayers are mentally recited, during which the bather places upon his head a platter holding seven leaves of the arka plant (Calotropis Gigantea) or satavari (Asparagus Racemosus), or a little oil and lighted wick, and stirs the water round him, according to some, with a piece of sugar-cane; after his prayers he removes the articles from his head and sets the lamp afloat on the water. He then makes the usual libations to the Manes, and having gone home, presents food and money and clothes, according to his means, to Brāhmaṇs; the whole rite is considered as securing him from sickness, premature decay, and sorrow. It is also known as Bhāskara Saptamī, the day specially sacred to the Sun. Fasting and abstinence from study are also observed on this day. In the South it is better known as Ratha Saptamī.

MANASĀ PŪJĀ.

Mañasā is worshipped on the day of the Daçaharā, *i.e.*, on the tenth day of the waxing moon in the month of Jaiṣṭha, on the last day of the month of Bhādra, *i.e.*, the day of the Arandhanam, and on those days in Āṣāṛha, Çrāvaṇa or Bhādra on which the Nāgapancamī falls. Manasā is the sister of Vāsukī, the king of snakes, the wife of Jaratkāru, a sage, and being the queen of snakes is regarded as the protectress of men from these reptiles. Another name by which she is known is Viṣahari, the destroyer of poison. Generally offerings are made to her without any image being made, a branch of a tree,[1] a pan of water, or an earthen snake being her representative. When her image is made it is of a woman sitting on a lotus or standing on a snake. In Bengal the vratakathā or a song founded upon the story of Chānd and Vehulā [1] sometimes concludes the worship of this deity. After Manasā has been worshipped the Aṣṭanāgas are invoked. The worship of Manasā secures immunity from the fear of snake-bite.

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[1] Euphorbia Lingularum.

NĀGA PANCAMĪ.

[NĀGA=SNAKE, AND PANCAMĪ=THE FIFTH LUNAR DAY.]

The fifth lunar day after the full moon in the month of Āṣaṛha (June-July) is called Nāgapancamī, but the observance of the rites performed at this festival is continued on the same lunar day up to Bhādra (August-September). On these days in Bengal a milky hedge-plant [2] is planted on a raised mound of earth in the courtyard of the house, where Manasādevī is worshipped in order to secure immunity from snake-bite. A person whose father, mother or any other relation happens to have died by snake-bite is specially enjoined to perform this ceremony, part of which consists in offering milk to snakes [3] probably with the object of propitiating them. This festival is observed in some form or other probably throughout India, especially in provinces where deaths from snake-bite are common.

In the Punjab on the day of the Nāgapancamī, a figure is drawn in black on the house wall. It represents the snake-god in his dwelling-place and is believed to prevent the house from being infested with snakes.

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[1] Chānd was a merchant who was inimical to Manasā; as a consequence of this all his sons died of snake-bite; but Chānd was obdurate, he would not propitiate that goddess. At last a son was born to him who was the apple of his eyes. But Manasā was relentless, his son was bitten by a snake, inspite of all precautions, on the day of his wedding. He died, but Vehulā, the just-wedded wife of Chānd's son, would not allow his dead body to be burnt. She procured a raft and placing the body on it got into it herself and had it cast adrift on the river. Days passed, the corpse became putrid, but Vehulā would not leave the body. She herself was a votary of Manasā; she asked for her protection and the restoration of the life of her husband night and day; the want of food and the exposed life on a raft reduced her to a skeleton, but she did not relax her prayers and vigil. Manasā at last relented; she got back her husband's life. [It is the belief of many that a person supposed to be dead from snake-bite, really lives in a state of suspended animation for a long time after.]

[2] Euphorbia Lingularum.

[3] The people pay visits to the holes where snakes, especially cobras, are generally known to remain concealed, and make offerings to them of milk, plantains etc.

In the United Provinces on the day of the festival the people paint figures of serpents and birds on the walls of their houses, and seven days before the festival they steep a mixture of wheat, gram and pulse in water. On the morning of the feast they take a wisp of grass, tie it up in the form of a snake, dip it in the water in which the gram has been steeped and offer it with money and sweetmeats to the serpents. In the eastern districts of the Upper Provinces on this day milk and dried rice are poured into a snake's hole. The feeding of snakes is done in much the same way in Bombay. In Northern India there are certain days when ploughing is forbidden such as the day of the Nāgapancamī. Turning up the soil on such occasions disturbs Çeṣanāga, the great world-serpent and Mother Earth.

In South India a story is current that a Brāhmaṇa boy who went to fetch the flowers of the ketakī (Pandanus Fascicularis) on the day of this festival was bitten by a cobra. His sisters by the observance of this vrata were able to bring their brother back to life. Hence a feast generally follows the preceding fast. The fourth (?) day of the waxing moon in Çrāvaṇa is also known as the festival of brothers and sisters. Holes in anthills, as they are considered to be the homes of cobras, are worshipped by women in order that their children may be free from itch and other skin diseases. This day is known as Mauṇī Pancamī in Mithilā. In the Carnatic a vrata named Citranemī is observed on this day. In Drāviḍa and Orissa the day is known as Guru Pancamī, when Gaurī and Lakṣmī are worshipped.

NAṢṬA CANDRA.

[THE INAUSPICIOUS MOON.]

The moon which is visible on the fourth lunar day in both the dark and bright fortnights in the month of Bhādra (August-September) is called the Naṣṭa candra or the inauspicious or unlucky moon, since it is considered unlucky to see the face of the moon on these nights. But if by chance anybody happens to see it, he has to purify himself by uttering a mantra (prayer) with his face turned towards the east or the north and drinking some water placed in the hollow of a conch-shell. In the Upper Provinces the fourth day of the waxing moon in the month of Bhādra (August-September) is sacred to the moon and is known as Cauk [?] Candra. It is very unlucky to look at the moon on that day, and whoever does so will make his name infamous. The story runs that Takṣaka, the king of the snakes, stole the ear-rings of king Aditi who being unable to discover the thief laid it to the charge of Kṛṣṇa. Kṛṣṇa mortified at this false accusation recovered and restored the ear-rings. As this was the day on which Kṛṣṇa was wrongfully disgraced, the moon of that night is invested with associations of special sinfulness. Some people fast and in the evening eat only rice and curds. Brāhmaṇs worship the moon with offerings of flowers and sweetmeats, and people get stones thrown at their houses. On this day school-boys visit their friends and make a peculiar noise by knocking together two coloured sticks like castanets.

NAVĀNNA.

[NAVĀNNA = NEW GRAIN OR RICE OF THE NEW HARVEST.]

This is a festival usually observed in Māgha (January-February) upon first gathering and eating the cold weather crop. Several days in the year are regarded as auspicious for taking the new grain, but usually the ceremony is observed in Agrahāyaṇa (November-December) and Pauṣa (December-January) when the principal rice crop is brought home from the fields. The new grain cannot be taken without first observing this ceremony. The grain is first offered to the gods and the Manes and then some of it is taken with molasses, milk, plantain and other fruits. At Puri the Navānna Yātrā is held on the last day of the month of Pauṣa; the pilgrims walk nine times round the inner temple of Jagannātha and pudding and rice-meal cakes are consumed.

NAVAVARṢĀRAMBHA.

[THE NEW YEAR'S DAY.]

The first day of the new year in Bengal is counted from the first day of the month of Vaiçākha (April-May) when it is enjoined that a flag is to be hoisted on the top of each house. But this practice is rarely observed, at least in Bengal. The official year also begins on this day and is observed by firms closing their shops, inviting their customers to clear up their accounts for the out-going year and to partake of refreshments. New account-books are opened on this day and the books are at first consecrated by dedicating them to Gaṇeça, Kālī, Durgā or some other deity. It is also customary on this day to hear the forecast of the new year from astrologers; in the Upper Provinces it is considered essential for every Hindu to worship the nim tree (Azidirachta Indica) and to eat its leaves mixed with pepper and sugar, that he may not suffer from any sickness or disease during the year. In practice very few worship the tree, but its leaves are generally eaten by most people. On the New Year's day the Manes and the gods are propitiated by offerings of tarpaṇa—oblations of water—and other allied ceremonies. In other respects it is a day of feasting. A bath is usually taken in some holy river. At evening the calendar of the New Year is read out and expounded by some Brāhmaṇa and people assemble to hear his exposition. Every Hindu takes care to see an auspicious sight on the New Year morn. On the day after the Mina or Caitra Saṁkrānti girls under nine years of age and boys who have not yet been invested with the sacrificial thread [1] visit their relations to whom they offer flowers and smear rice coloured with turmeric on the threshold of their doors. In return the children receive food and clothing. On this day begins the worship of Çiva lasting for a month and regular baths in the Ganges every morning.

[1] The sacrificial thread is called in Sanskrit Yajñopavītam (yagña=sacrifice and upavītam=thread, *i.e.*, the thread consecrated by a sacrifice). It consists of three strands of cotton, each strand formed by three or nine threads. The cotton with which a thread is made, must be gathered from the plant by the hand of a Brāhmaṇa and carded and spun by persons of the same caste. It is hung on the left shoulder and falls on to the right hip. Out of the four castes the Brāhmaṇs, Kṣatriyas and Vaiçyas are entitled to wear it. A child between the ages of 5 to 12 or 13 years is invested with the sacred thread, when a ceremony is performed. This gives the neophyte a right to appear before his preceptor to study the Vedas and acquire knowledge. The triple cord symbolises, according to some authorities, (1) the three attributes of the Deity, *i.e.*, Creation, preservation and destruction (Brahmā, Viṣṇu and Çiva), and (2) body, mind and speech and the control over all of them.

NĪLAVATĪ PŪJĀ.

During the whole month of Caitra (March-April) a large number of people of both sexes, who principally belong to the lower strata of society, observe sannyāsa by fasting during the day, taking a meal of fruit at night, by living abstemiously and observing austerities for the propitiation of Çiva. About the end of the month takes place the worship of Nīlavatī, a wife of Çiva. The sannyāsis[1] visit Kālīghāt or other temples of Çakti and Çiva, where they pierce their sides, the skins of their foreheads etc. and on this occasion collect presents and gifts from the spectators, who far from encouraging these self-tortures pay them something to get rid of the sight of their bleeding limbs. These self-tortures are now almost obsolete, but the sannyāsa is still practised. This ceremony forms a part of the Caraka pūjā, but is sufficiently important among those who practise it to merit separate notice.

NṚSIṀHA CATURDDAÇĪ.

[THE FOURTEENTH LUNAR DAY IN HONOUR OF NṚSIṀHA.]

On the fourteenth day of the moon in the bright fortnight of the month of Vaiçākha (April-May) at the close of the day Viṣṇu assumed the form of Nṛsiṁha,[2] half man half lion, and this day is regarded as holy. On this day Viṣṇu and his devout follower Prahlāda[2] are worshipped in the evening. Nṛsiṁha is worshipped with the object of getting one's [illegible] wish fulfilled. The festival is not observed in Nẹpal, the Coromandel Coast from Madras to Cape Comorin, Darbhanga and Champaran. At Puri a local festival is held in honour of the occasion when Jagannātha is covered over with flowers and appears with a lion face.

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[1] Literally one who has thoroughly forsaken everything. A man whose whole life is devoted solely to the service of God (Saṁ = full, entire, and nsa = abjuration).

[2] See note under Govinda Dvādaçī.

NṚSIṀHA DVĀDAÇĪ See GOVINDA DVĀDAÇĪ.

PĀRÇVAIKĀDAÇĪ.

[Parçva=side, ekādaçī=the eleventh lunar day.]

The eleventh or twelfth day of the waxing moon in the month of Bhādra (August-September) is regarded as the day when Viṣṇu in his sleep [1] turns to the right side. At sunset the god is worshipped and his image is placed on the right side. Sometimes the image is taken to a tank or river and worshipped there. It is also known as Parçvaparivarttanaikādaçī.

PAUṢA SAṀKRĀNTI See MAKARA SĀṀKRĀNTI.

PUNARYĀTRĀ or ULTĀRATHA YĀTRĀ.

This ceremony, which is a part of the Ratha Yātrā festival, takes place on the tenth day of the waxing moon in the month of Āṣāṛha (June-July) when the ratha or car on which Jagannātha is taken out on the day of the Ratha Yātrā, begins its return journey. This festival commemorates the return of Kṛṣṇa and Valarāma from Mathurā whither they had gone at the invitation of Kaṁsa, the demon king of the place. Being anxious to kill Kṛṣṇa, whom he regarded as his mortal enemy, Kaṁsa sent the brothers an invitation; but Kṛṣṇa knowing his motive killed him instead. This festival marks the end of the Ratha Yātrā festival. The rule is that the whole festival should last nine days, but usually it lasts much longer, the return journey taking many days at Puri. Although the whole of the Ratha Yātrā festival is essentially *the* festival of Orissa, it is not local, wherever Çrī Kṛṣṇa or Jagannātha is worshipped the great festival with its ceremonials is observed much in the same way as at Puri. Although this festival forms a part of the Ratha Yātrā it is considered sufficiently important by itself to deserve separate notice. [See also Ratha Yātrā.]

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[1] For an account of the sleep of Viṣṇu see Hariçayanam.

PUṢPADOLOTSAVA OR PHULADOLĀ.

[PUṢPADOLĀ=A SWING DECORATED WITH FLOWERS, AND UTSAVA=A FESTIVAL.]

This festival takes place on the day of the full moon in the month of Vaiçākha (April-May). The swing on which Çrī Kṛṣṇa and Rādhā are installed is at first consecrated by being washed with pancagavya,[1] and pancāmṛta,[2] and with the recitation of prescribed mantras. Then an elaborate course of ablutions and anointings is gone through, after which the god and goddess are worshipped with a profusion of flowers, scents and sandal-paste etc., the homa and other ceremonies being also included. It is believed that whoever worships Janārddana[3] with a pure heart, while he is installed on the swing, verily he obtains rest at his feet, and all his sins are wiped away. A fair is held on this day at Khardaha, about ten miles north of Calcutta. [See Dolayātrā.]

RĀDHĀṢṬAMĪ.

[THE EIGHTH LUNAR DAY IN HONOUR OF RĀDHĀ.]

This festival takes place on the eighth lunar day in the bright fortnight of the month of Bhādra (August-September). The account of Rādhā,[4] as given in the Brahmavaivartta Purāṇa, is that the Primeval Being having divided Himself into two parts, the right side became Kṛṣṇa and the left Rādhā, and from their union the vital airs and mundane egg were generated, Rādhā being in fact the Icchā Çakti, the Will of the Deity, the manifestation of which was the Universe. This is the esoteric conception of Rādhā. The Paurāṇic Rādhā is considered to be the same, with this difference that she took a human form to manifest herself to her devotees. Rādhā[5] was born on the eighth lunar day in the bright fortnight of the month of Bhādra in the Viçākhā (? Abhijit) lunar asterism. This festival is the anniversary of the day of her birth. All followers of Viṣṇu are enjoined to observe a strict fast on this day and to worship her at midday, when she was born, with offerings of fruits, choice edibles, garments, jewels etc. Then follows the invocation of her relations and principal companions, and the vrata-kathā concludes the festival for the day. The fast is broken as usual on the next day. If the devotee can please Rādhā with his or her devotion the god Çrī Kṛṣṇa also is pleased.

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[1] Signify literally the five things or substances derived from the body of the cow, *viz.*, milk, curds, ghi (clarified butter), dung and urine, which are mixed together.

[2] Composed of milk, curds, liquefied butter, honey and sugar mixed together.

[3] Janārddana literally means he to whom men pray; hence a name of Çrī Kṛṣṇa or Viṣṇu. It is related in the Mahābhārata that Viṣṇu is called by this name because he overawed the asuras (demons).

[4] The word Rādhā is thus explained:—

> The letter R (र) preserves persons from sin, the vowel Ā (आ) obviates regeneration, Dh (ध) shortens the period of mortal existence, and the second long vowel Ā (आ) sunders all worldly bonds.

[5] Rādhā, as popularly known, was the daughter of a cowherd named

RAKṢĀBANDHANA OR RĀKHĪ PŪRṆIMĀ.

[RAKṢĀ[1] = (LITERALLY) PROTECTION, AND BANDHANA = TYING.]

On the full moon of Çrāvaṇa (July-August) is held the Rākhībandhana festival, when women tie amulets round the wrists of their friends. All that is usually done is that on the seventh day of the light fortnight of Çrāvaṇa grains of barley are sown in a pot of manure, and spring up so rapidly that by the end of the month the vessel is full of long yellowish-green

Vrisabhānu; the name of her mother was Kalāvatī. She was married to Āyāṇa Ghoṣa. Rādhā knew that Çrī Kṛṣṇa was an incarnation of God or more correctly He was God Himself and she gave herself up entirely to Him. Hers was no impure love but the highest form of ecstatic devotion. Rādhā is Prakṛti or Nature in man. She is wedded to Āyāṇa Ghoṣa, a eunuch, who is likened to the attractions of the world of flesh. She renounced these illusory joys (in the garb of Āyāṇa Ghoṣa) and gave herself up entirely to God, Kṛṣṇa (see also footnotes under Rāsayātrā).

[1] A piece of thread or silk or tinsel bound round the wrist on particular occasions, especially on the full moon of Çrāvaṇa, either as an amulet and preservative against misfortune or as a symbol of mutual dependence or as a mark of respect. Among the Rājputs it is sometimes sent by a lady of rank or family to a person of influence or power whose protection she is desirous of securing and whom she thus adopts, as it were, as a male relative or brother.

"Though the bracelet may be sent by maidens, it is only on occasions of urgent necessity or danger. The Rājput dame bestows with the Rākhī the title of adopted brother; and while its acceptance secures to her all the protection of a 'cavalière servente,' scandal itself never suggests any other tie to this devotion. In shape or application there is nothing similar in Europe, and as defending the most delicate part of the structure of the fair, it is peculiarly appropriate as an emblem of devotion. [The Emperor Humāyun] was so pleased with the courteous delicacy in the customs of Rājasthān on receiving the bracelet of the princess Karnāvatī, which invested him with the title of her brother and protector to her infant, that he pledged himself to her service. He proved himself a true Knight and abandoned his conquests in Bengal when called on to redeem his pledge." —Tod's *Annals of Rājasthān*, Vol. I, p. 312.

stalks. On the first day of the next month Bhādra or Bhādon (August-September) the women and girls take these out, throw the earth and manure into water and distribute the plants to their male friends, who bind them in their turbans and about their dress.

The Rākhī string bracelet, which friends distribute to friends and sisters affectionately send to brothers, is a bracelet which is intended to save them from any harm or evil proceeding from serpents. [The Çrāvaṇī rite was observed in very remote times, about 2,500 years ago, on the full-moon day of the month of Çrāvaṇa to propitiate serpents, and there is some difficulty in recognising the rite performed at the Rākhī Pūrṇimā as a survival of the Çrāvaṇī rite.]

RĀMALĪLĀ.

[LIFE HISTORY OF RĀMA, THE DIVINE DOINGS OF RĀMA.]

The Rāmalīlā takes place in September or October. Rāma is not regarded merely as an incarnation of God by the Hindus, but Rāmanāma (the name of Rāma) affords consolation to thousands, Rāmacaritra (the life and character of Rāma as given in the Rāmāyaṇa) is read, acted and pondered upon everywhere. The beggar begging for alms says 'Sītā Rāma,' 'Rāma Rāma' is the ordinary Hindu form of salutation in the Upper Provinces, and "Rāma's name alone is true" (Rāma nāma satya) is repeated when the Hindu is carried to the cremation ground. The account of his exile and his invasion of Laŋkā are acted every year in September-October under the name of Rāmalīlā in almost every place in Upper India, and the crowds of people shouting with one voice "Çrī Rājā Rāmacandra ki Jaya" (victory to Rājā Rāma Candra) show how deep is the hold he has on the minds of the Indian people. In the Upper Provinces and Bihar the greatest festival of the year is the Daçaharā or Rāmlīlā when the story of the Rāmāyaṇa is recited and acted during the week, the final triumph of Rāma being celebrated with many fireworks. [See Daçaharā.]

RAMĀNAVAMĪ.

[THE NINTH LUNAR DAY IN HONOUR OF RĀMA.]

Rāma [1] was born on the ninth lunar day in the bright fortnight of the month of Caitra (March-April) in the Punarvvasu lunar asterism. This festival is the anniversary of that auspicious day. On this day the brothers of Rāma, namely, Lakṣmaṇa, Bharata and Çatrughṇa, and his companions are invoked; Sītā and Rāma are worshipped according to prescribed rites, and an offering placed in a conch-shell consisting of an açoka flower (Jonesia Asoca), tulasī leaves (Ocimum Sanctum), kuça grass (Poa Cynosuroides), a fruit and sandal paste are dedicated to him. An invocation is recited every four hours, his life, his doings, his birth etc. are meditated upon, a vigil is kept at night, strict fasting is observed, libations of water are offered to the Manes, and finally the vrata-kathā is listened to. At Puri on this occasion Jagannātha, who is believed to be a later incarnation of Rāma, is dressed as Rāma and worshipped as such.

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[1] See Rāmalīlā.

RĀSA-YĀTRĀ OR RĀSA PŪRṆIMĀ.

This is an annual festival celebrated in various parts of India from the tenth lunar day in the bright fortnight of Kārttika (October-November) to the day of the full moon upon the sun's entrance into Libra (Tulā), by nocturnal dances and representations of the līlās or divine sports of Kṛṣṇa. The gopīs (wives of the cowherds) are represented as being madly in love with Kṛṣṇā.[1] As he and Valarāma (his brother) played the flute they came to dance with them, but as all could not hold Kṛṣṇa's hand as they danced, he multiplied himself into as many forms as there were women, each woman believing she held the hand of the true Kṛṣṇa. It is this incident in Kṛṣṇa's life which is celebrated yearly at the Rāsa Yātrā.[1] The Bhāgavata teaches that the women, impelled though they were by passionate love [2] to seek Kṛṣṇa, obtained through him final "emancipation" (Skt. *mukti*), because in whatever way a man may worship him he will obtain deliverance.[3] Some knew and sought him as a son, some as a friend, some even as an enemy, some as a lover, some as their all, some as their Lord, but in the end all obtained the blessing of deliverance. This day is known as Vyāsa Pūrṇimā in the South, when Vyāsa is worshipped. In the Deccan Çiva is worshipped on this day which is known as Tripurotsava and houses are illuminated in the evening.

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[1] Sir Edwin Arnold in describing the relations between Rādhā, Kṛṣṇa and the gopīs as portrayed in the Gītagovinda, which are similar to those which existed at the Rāsalīlā festival, says:—"Under the form of Krishna, an incarnation of the God Vishnu, the human soul is displayed in its relations alternately with earthly and celestial beauty. Krishna, at once human and divine, is first attracted by the pleasures of the senses (personified by the shepherdesses of the wood) and wasting his affections in the delights of this illusory world. Radha, the spirit of intellectual and moral beauty, comes to free him from the error by enkindling in his heart a desire for her own surpassing loveliness of form and character and under the parable of a human passion . . . the gradual emancipation of Krishna from the sensuous dis- traction and his union with Radha in a high spiritualised happiness are portrayed." —*Vide* Calcutta Review of 1876, p. 234, No. CXXIII.

"The milkmaids (gopīs) of Vrindabana represent the various vrittis (modifications of the human mind) and Krishna is the Supreme Self, in whom they find their ultimate rest, Radha represents the human soul . . . and the human soul ought to seek the divine soul after leaving aside all its worldly trappings."—Lala Baij Nath's *Hinduism Ancient and Modern*, p. 127.

[*N.B.*—The human soul is identical with the Supreme Soul when divested of Māyā (Primary Illusion).]

RATHA YĀTRĀ.

[RATHA = CAR, AND YĀTRĀ = A JOURNEY.]

This festival takes place on the second day in the bright fortnight of Āṣāṛha (June-July). This is one of the greatest festivals of the Hindus. Of all the festivals of the year held at Puri the greatest is Ratha Yātrā or Car festival which commemorates the journey of Kṛṣṇa from Gokula to Mathurā. According to Hindu mythology the ninth (? eighth) incarnation of Viṣṇu was the eighth son of Vasudeva and his wife Devakī. It had been predicted that a son of theirs would kill Kaṁsa, the demon king of Mathurā, who typified the principle of evil. Kaṁsa therefore imprisoned Vasudeva and his wife and slew their first six sons; Valarāma, the seventh, was extracted from Devakī's womb and transferred to that of Rohiṇī, another wife of Vasudeva, and so saved. On the birth of Kṛṣṇa the father escaped from Mathurā with the child and crossing the Jamunā entrusted the infant Kṛṣṇa to the care of the herdsman king, Nanda of Vraja. In Gokula[1] or Vraja Kṛṣṇa grew up to manhood. At length Kaṁsa heard of him and sent a messenger to bring him and his brother to Mathurā. The brothers drove in their chariot to victory at Mathurā, where Kṛṣṇa killed Kaṁsa. This episode in the life of Kṛṣṇa is commemorated by the Ratha Yātrā. It is stated in the Gītā that God becomes incarnate in the various ages (yugas) to uphold righteousness and to destroy evil. One of the causes of God's becoming incarnate in the manifestation known as Çrī Kṛṣṇa is believed to have been the killing of Kaṁsa. This seems to be one of the reasons why so much importance is attached to this episode. On this occasion the images of Jagannātha, Valabhadra and Subhadrā[2] are removed from the temple of Jagannātha at Puri and taken in great chariots to the garden house (Gundichā-bāri) along the Baradāndā Road, which is about a mile and a half long. Here the gods remain in the car at night and are taken out next morning and placed in the shrine. They remain there for a week and are again put up in the cars and taken back to the temples, thus commemorating the return journey of Kṛṣṇa. (See Punaryātrā.) It is believed that he who obtains a sight of Jagannātha at this time (*i.e.*, during the Ratha Yātrā) is saved from the misery of re-births.[3] It is observed in Bengal,

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[1] "The joyful and tender idylls of the groves of Vrindāvana became a mystic romance of the relations of the soul with God and a principal source of nourishment to piety. The enthusiasm of faith and the inexhaustible liberality of grace found their symbol in the sensual ardour of the gopīs, and in the eagerness of the deity to respond to them and to give himself entirely to all, at once. Or else in these same amours to which Krishṇa surrenders himself, but which cannot make him forget Rādhā, the true object of his affections, we have a picture of the wanderings of the soul (for Krishṇa is also the universal soul) and the ineffable blessedness which it experiences when restored to itself and yielding to the invitations of grace it throws itself into the arms of God."—Barth's *Religions of India*, p. 231.

[2] The gopīs were devatās (deities) who came to earth to take part in the līlās (divine doings) of Çrī Kṛṣṇa (God). Some of them were great devotees, who from ages past, in repeated births, had been trying to attain Çrī Kṛṣṇa as their lover and beloved. The Hindu tries to establish some sort of relationship with God—as that between master and servant, between father and son, between mother and child, between friend and friend, between husband and wife, between beloved and lover and so forth. In the Gītā also the Lord says, 'In whatever way people desire to possess Me, I come to him in that light.'

[3] Emancipation or salvation is of four kinds: sārupya or becoming the same (absorption) in form with God, sāyujya or becoming joined to Him, sālokya or being in the same sphere with Him, and sāmipya or being near Him.

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[1] See note [3] under Kātyāyaṇī Pūjā.

[2] Valabhadra or Valarāma is the brother of Çrī Kṛṣṇa, Subhadrā is his sister. Jagannātha, Valarāma and Subhadrā are the three principal images in the famous temple of Puri.

[3] It is interesting to note that the accidents which have occurred during the progress of the car festival at Puri have given rise to the belief that self-immolation is practised at the festival.—*Vide* O'Malley's Gazetteer of Puri, pp. 106-107.

Kashmir, the Mahratta country and Orissa. In Southern India the day is known as Bhratṛ Dvitīyā. Outside of Puri the Ratha Yātrā at Ballabhpur and Māhesh is very well known.[1] [See also Punaryātrā.]

ÇANAIÇCARA VRATA.

[Çanaiçcara = the planet Saturn.]

On a Saturday (Çanivāra, the day of Çani) in the month of Çrāvaṇa (July-August) a vedī or raised platform is made of earth at the foot of an açvattha tree (Ficus religiosa). On this raised mound is drawn a figure in the shape of a bow and over it is placed the image of the planet Saturn, holding a noose and a cudgel in his hands and riding a buffalo. He is then worshipped according to due rites, the people walking round the tree seven times and listening to the usual vrata-kathā. The propitiation of this planet secures immunity from sickness, and other blessings. Rings made of iron are supposed to influence the planet Çani who is proverbially unlucky and malignant. His evil eye in particular brings misfortune at intervals of 20 years, all offerings to him are black and consequently ill-omened, such as sesamum, charcoal, buffaloes and black salt.

SARASVATĪ PŪJĀ See ÇRĪ PANCAMĪ.

ṢAṢṬHĪ PŪJĀ See ÇĪTALĀ ṢAṢṬHĪ PŪJĀ.

ṢAṬ TILA DĀNAM.

[Ṣaṭ = six, tila = sesamum, dānam = charity.]

This festival[2] falls on the twelfth lunar day in the bright half of the month of Māgha (January-February). This may be considered as in some sort a continuation of the Bhaimī Ekādāçī and is intended for the same object—the removal or expiation of sin. As the name implies, six different acts are performed in all of which tila or sesamum seeds are an essential ingredient. The person who observes this rite is to bathe in water in which they have been steeped—to anoint himself with a paste of them—to offer them with clarified butter upon fire—to present them with water—to give them away. The consequences of so doing are purification from sin, exemption from sickness and misfortune and a sojourn in Indra's heaven for thousands of years. According to the Brahma Purāṇa, Yama, the deity of the infernal regions, created sesamum after long and arduous penance upon this day, whence its sanctity.

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[1] These are near the town of Serampore about 14 miles from Calcutta, in the district of Hooghly.

[2] On this occasion the devout are allowed but six grains of sesamum seed as food for the whole day.

SATYANĀRĀYAṆA PŪJĀ.

This pūjā is performed usually on the day of the full moon or the last day of any month, or some other auspicious day, when a sort of pudding consisting of flour, plantain, milk, coarse sugar or molasses etc. mixed together, is prepared and offered to Viṣṇu under the name of Satyanārāyaṇa in the evening. The pūjā is done according to the prescribed rites, the vrata-kathā is listened to by all members of the household, and fasting is observed by them. After the ceremony is over the pudding is distributed to all, including neighbours and relations. The performance of this vrata brings wealth to the poor, progeny to the childless, health to the sickly and ultimately secures emancipation. It is performed sometimes as a thanks giving ceremony, and sometimes like other annual pūjās, and is very popular among all classes.

SĀVITRĪ CATURDDAÇĪ.

[THE FOURTEENTH LUNAR DAY OBSERVED IN HONOUR OF SĀVITRĪ.]

Sāvitrī is the ideal of a Hindu wife. It is related in the Mahābhārata that she was the daughter of King Açvapati. When the time of her marriage came, all the princes who came to seek for her hand were so much dazzled by her purity and beauty that none dared have her as bride. After waiting long her father was compelled to ask her to choose her own husband. She went abroad for the purpose, and at last when she came back, she told her parents of a blind King, driven from his throne by a ruthless kinsman, living with his wife in a forest, and of her choice of the son of this King as her husband. Nārada, the famous sage, who was a well-wisher of her family, on coming to learn of her choice, enthusiastically praised the virtues of the Prince, who was named Satyavāna, but advised her to make another choice, as Satyavāna had only one year more to live. Sāvitrī heard all, but declined to alter her choice; her relations entreated her, but she simply said that a chaste woman chooses her husband but once and that for ever; a daughter can be given away in marriage but once, a chaste woman can give her love to one man in her life, she had therefore made her choice, once and for all. So they were married. The year for which Satyavāna was to live was drawing to a close; he did not know his fate,but Sāvitrī counted the days one by one, as they passed, trembling within herself and sending up devout prayers to the All-Merciful to preserve the life of her husband. When the fatal day arrived, she expressed a desire to accompany her husband to the forest, where he used to go every day to gather fuel for domestic purposes. She had been observing a vigil and a fast and other penances for the three nights and days previous, so her husband would not allow it. But he was persuaded to yield. Satyavāna suddenly complained of a severe pain in the head and laid himself down in a death-agony. Sāvitrī put his head on her lap and raised her agonised heart in a mute appeal to the Almighty to vouchsafe to her the life of her husband. Night was fast approaching when she saw a dim dark Shape approach her. The Shape told her he was none other than Yama, the King of the Dead, who had come to take away the spirit of her husband. Sāvitrī rose and followed him. Yama asked why she followed him, she replied because her place was always beside her husband, wherever he might be. Thrice did Yama, struck by her resolute devotion, offer her any gift (except the life of her husband) for which she liked to ask, if only she would turn back. He restored her father-in-law's eyesight, he promised that her father should be blessed with worthy sons and that her father-in-law should regain his kingdom. But still she followed, until at length Yama was betrayed into granting her last prayer, *viz.*, that she might become the mother of many children. This could only mean that Satyavāna should be restored to her, and that they should once more be united in life.

To this day on the fourteenth lunar day in the dark fortnight of Jaiṣṭha (May-June) Hindu women worship, at the close of the day, Sāvitrī and Satyavāna, as the saintly ideals of a wife and a husband, and try to emulate the former's exemplary devotion. They are worshipped under a banyan tree (Ficus Indica) where Yama also is worshipped, the story of her life is listened to with reverence, and the strictest fast is observed. Fourteen wives who are not widows are fed and the vow is performed annually for fourteen years. The name of Sāvitrī is held in such high esteem, that to this day the choicest form of expressing one's good wishes or blessing that can be addressed to a married woman is to wish her to be like Sāvitrī, and that embodies everything that is saintly, pure and womanly in a woman. This is one of the most important of Hindu festivals, at least in Bengal, and is celebrated by women in the hope of being always united to their husbands in the present life and in lives to come. In Kashmir and Mithilā (Dārbhāngā, Champāran etc.) this festival is known as Vata Sāvitrī, and is observed on the same day as in Bengal. Vata Sāvitrī vrata is observed in Guzerat, the Mahratta country and the Deccan on the day of the full moon in Jaiṣṭha (May-June). The observances are similar to those of Bengal.

ÇAYANAIKĀDAÇĪ SEE HARIÇAYANAM.

SĪTĀ NAVAMĪ.

[THE NINTH LUNAR DAY IN HONOUR OF SĪTĀ.]

This festival falls on the ninth lunar day of the waxing moon in the month of Vaiçākha (April-May). It is the anniversary of the birthday of Sītā,[1] who was called earth-born as having been turned up from the soil by a plough as Janaka, her father, was ploughing a spot for sacrifice. It is believed that if the worship of Sītā is performed according to due rites and with devotion the worshipper will obtain the merit acquired in giving away land in charity and will obtain access to Viṣṇuloka in the end, whereas those who do not observe this festival will rot in hell.

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[1] Sītā was not born of any woman. Janaka, a king and seer, brought her up, so he was regarded as her father. Rāma, the hero of the Rāmāyaṇa, won her as his bride by breaking a bow. The Rāmāyaṇa is the story of her life as well as that of Rāma. Rāma and Sītā are regarded by all Hindus as incarnations of Viṣṇu and Lakṣmī, and are held in the greatest veneration by them.

ÇĪTALĀ ṢAṢṬHĪ PŪJĀ.

This festival takes place on the sixth lunar day in the light half of Māgha (January-February). This ceremony is of a strictly private character and is limited to married women who have children, but is sometimes performed also by widows who have children. The object is especially to protect children from the small-pox. The observance however seems to have had originally no such specific application, but to have been intended to secure generally the healthiness of infants by the propitiation of a goddess named Ṣaṣṭhī,[1] but now also called Çītalā.[2] According to the legend the ceremony was instituted by King Priyavrata in gratitude to Ṣaṣṭhī for restoring his dead son Suvrata to life. Ṣaṣṭhī pūjā is celebrated on the sixth day of the light fortnight in every month. Ṣaṣṭhī is said to be so named because she is the sixth part of Prakṛti (the Creative Energy of the Supreme Being). Cooking on this day is interdicted, victuals must be dressed on the day preceding, and on this, eaten cold. Images of Ṣaṣṭhī are rarely made, but sometimes a doll represents the goddess. When a child is three weeks or a month old offerings are made to Ṣaṣṭhī and she is worshipped. The worship of Çītalā as identical with Ṣaṣṭhī, seems to be retained only in Bengal. In Hindusthāna upon this day, the Sun is worshipped with fasting and prayers, and with offerings of ākand[3] or mandāra[4] leaves, whence it is called the Mandāra Ṣaṣṭhī. There is however a Çītalā Pūjā on the eighth of the dark half of Caitra (or Phālguṇa) in which case the two goddesses are distinct. This pūjā is known as Kumāra Ṣaṣṭhī in the south of India.

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[1] See note under 'Araṇya Ṣaṣṭhī.'

[2] Çītalā is the goddess of small-pox. The meaning of the word is 'She who makes cold.' This goddess is represented as a golden-complexioned woman sitting on a lotus or riding in red clothes on an ass. On behalf of those afflicted with small-pox offerings are made to her daily.

[3] Modecca trilobata.

[4] Calotropis gigantea.

ÇIVARĀTRI OR ÇIVA CATURDDAÇĪ.

[ÇIVA=THE GOD SO NAMED, AND RĀTRI=NIGHT; THE NIGHT OBSERVED IN HONOUR OF ÇIVA.]

This great festival, which is observed by all Hindus, falls on the fourteenth day of the waning moon in the end of Māgha (January-February) or beginning of Phālguṇa (February-March). This in the estimation of the followers of Çiva [1] is the most sacred of all their observances, expiating all sins and securing the attainment of all desires during life and union with Çiva or final emancipation after death. The ceremony is said to have been enjoined by Çiva himself who declared to his wife Umā that the fourteenth of the dark half of Phālguna if observed in honour of him should be destructive of the consequences of all sins and should confer final liberation. The three essential observances on this day are, fasting during the whole tithi or lunar day, holding a vigil and worshipping the Linga during the night. After bathing in the morning the worshipper recites his saṁkalpa or pledges himself to celebrate the worship. He then scatters mustard seed with special mantras (holy texts) and offers an arghya [2] after which he goes through the mātrikā-nyāsa—a set of gesticulations accompanied by short prayers. The repetition of nyāsa (*i.e.*, touching parts of the body while repeating certain mantras) accompanies every offering made to the Linga[1]; they are fruits, flowers, and incense and lights and the like during the whole ceremony. The Linga is to be propitiated with different articles in each watch of the night on which the vigil is held. In the first it is to be bathed with milk. Incense, fruits, flowers and articles of food, as boiled rice and sometimes even dressed flesh, are offered with the repetition of mantras. In the second it is bathed with curds. In the third the bathing is performed with ghi. In the fourth watch the Linga is bathed with honey. Brāhmaṇs are entertained and presents are made to them. The worship of Çiva at this season is permitted to all castes, even to Candālas (the lowest caste). The performance of the rites of the Çivarātri is possessed of enhanced efficacy when conducted at those places which are in an especial manner dedicated to Çiva.[2] The leaves of the bilva (Ægle Marmelos) and the flowers of the datura (Datura Alba) and the jatī (Murraya Exotica) and the rose are especially sacred to Çiva. Women as well as men perform this vrata.

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[1] Çiva as the god of generation and justice is represented as riding a bull, which is emblematic of reproductive energy. His own colour as well as that of the bull is white, referring probably to the unsullied purity of justice. His throat is dark blue, he has matted hair, has three eyes, one being in the centre of the forehead. These are said to denote his view of the three divisions of time,—past, present and future. His trident is the emblem which shows he combines the attributes of creator, destroyer and regenerator in himself. A crescent on his forehead indicates the measure of Time by the phases of the moon. He is covered with serpents which are the emblems of immortality, while a necklace of human skulls marks the lapse and revolution of ages and the extinction and succession of generations of mankind.

[2] An oblation.

SNĀNA YĀTRĀ.

[SNĀNA = BATHING. THE BATHING FESTIVAL OF JAGANNĀTHA.]

The Snāna Yātrā or the bathing ceremony in Jaiṣṭha (May-June) ushers in the great festival, the Ratha Yātrā, which occurs 17 days later. On the Snāna Yātrā day, *i.e.*, the full moon of

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[1] Çiva is the great destroying and dissolving power. But destruction implies reproduction, because the Hindu believes in the transmigration of souls. So as Çiva and Çaŋkara 'the auspicious' he is the reproductive power which is perpetually restoring that which has been dissolved. Under this character of restorer he is represented by his symbol the Linga or phallus, typical of reproduction ; and it is under this form alone or combined with the Yoṇī or female organ, the respresentative of his Çakti or female energy, that he is everywhere worshipped. The Linga therefore represents "life out of death or life ever lasting." ["The spirit of this (Linga) worship is as little influenced by the character of the type as can well be imagined. It is all spiritual and mystical."—H. H. Wilson.]

[2] There are ten temples dedicated to Çiva which are considered to be of the highest sanctity. They are : Rāmeçvaram near Cape Comorin, Kedārnātha in Gharwal, Mahākāla in Ujjain, Çaŋkara near Poona, Oṁkāranātha on the Nerbudda, Viçvanātha in Benares, Bhuvaneçvara in Orissā, Vaidyanātha in Bombay (? Santal Parganas in Bengal), Vāgeçvara in Kumaon and Jāgeçvara in Kumaon.

Jaiṣṭha the images of Jagannātha, Valabhadra and Subhadrā[1] are taken out of the sanctuary at Purī and placed on a lofty platform near the wall where they can be seen from the street below. Here they are bathed with 108 pitchers of water taken from a well near the northern gateway, which is used on this day alone. The bathing ceremony should take place before sunrise. This festival is the anniversary of the day when the divinity, Jagannātha, descended on earth. Like the Ratha Yātrā this is also a festival observed wherever Jagannātha is worshipped.

ÇRĪ PANCAMĪ.[2]

[The fifth lunar day devoted to Çrī or Sarasvatī.]

The designation Çrī indicates the goddess of prosperity and abundance. Upon this day the goddess Lakṣmī is worshipped with flowers, perfumes, food and water; probably the day was originally dedicated to her. It is further directed, however, that on this day pens and ink and books should be reverenced and that a festival should be observed in honour of Sarasvatī, the goddess of learning. In Bengal this is the day of the Sarasvatī Pūjā. Sarasvatī is represented as of a colour white as snow, wearing white garments, having a vīṇa[3] in her hands and standing on a white lotus. On the morning of the fifth lunar day in the bright fortnight of Māgha (January-February) all the books, pens and inkstands are collected, the pens or reeds cleaned, the inkstands scoured, the books wrapped up in new cloth, and over them are strewn flowers and blades of young barley. No flowers except white are offered. Sometimes the goddess is worshipped through the medium of these objects; but an image of Sarasvatī stands, in general, immediately behind them; or in place of the image, a water jar. At the end of this ceremony every member of the family performs his ablutions and offers flowers with appropriate mantras, asking for the boon of knowledge, both temporal and spiritual. A general holiday is observed, reading and writing are prohibited. Should any emergency require a written communication on the day it is done with chalk or charcoal upon a black or white board. The image is consigned to the water on the day following. The name Vasanta Pancamī connects the festival with the advent of spring, and the young shoots of barley, at this time a few inches in length, are taken up and worn in the head-dress. On this day people wear clothes of a yellow colour in honour of spring and indulge in feasts and in visits to their friends. This latter name (Vasanta Pancamī) is familiar in the Upper Provinces. The day is known as Lakṣmī Pancamī in parts of Southern India and Drāviḍa (the Coromandel Coast from Madras to Cape Comorin).

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[1] See note under 'Ratha Yātrā,' p. 69.

[2] Generally the first nine days—Navarātri—of the bright half of Açvina is considered sacred either to Durgā, Lakṣmī or Sarasvatī. In South India the seventh to the ninth lunar day of this month are devoted to the worship of Sarasvatī. The same period is devoted to the worship of Durgā in Bengal.

[3] A string-instrument like a guitar.

ÇRĪ RĀMANAVAMĪ See RĀMANAVAMĪ.

ÇYĀMĀ PŪJĀ See KĀLĪ PŪJĀ.

ULTĀRATHA YĀTRĀ See PUNARYĀTRĀ.

UMĀ CATURTHĪ.

[The fourth lunar day devoted to Umā.]

This vrata, which is the anniversary of the birthday of Umā, falls on the fourth day after the new moon in Jaiṣṭha (May-June). On this day was born Umā, who is none other than Durgā in a separate manifestation. In her previous incarnation Umā assumed the name of Satī and was the daughter of Dakṣa. She died on hearing the abuse of her Lord, Çiva, at a sacrifice performed by her father, to which all the gods were invited except her husband. Satī was re-born as Umā, the daughter of the Mountain-king, Himālaya, and of his wife Menakā. At a very early age she betook herself to severe austerities and penances in order to obtain Çiva as her lord and husband. Her mother asked her to forego such severe penances—'Pārvvati, do not so!' Hence her name Umā (Skt.=O don't!). She subsequently obtained Çiva as her husband. Women are supposed to acquire prosperity and great merit if they perform this vrata. In Bengal worship is offered to Umā on behalf of unmarried females, in reference to the means adopted by Gaurī or Umā, whilst yet a maiden, to propitiate Çiva and obtain him for her husband. This vrata is observed only in Bengal and is also known as Umā Jayantī.

UTTARĀYAṆA SAṀKRĀNTI See MAKARA SAṀKRĀNTI.

UTTHĀNAIKĀDAÇĪ See HARERUTTHĀNAM.

VARADĀ CATURTHĪ.

[VARADĀ=THAT WHICH OR HE WHO BESTOWS BOONS, CATURTHĪ= THE FOURTH LUNAR DAY.]

This festival falls on the fourth lunar day in the light half of Māgha (January-February). Varadā Caturthī implies a goddess, the giver of boons, who in some of the Purāṇas is identified with Gaurī, or more especially with Umā, the bride of Çiva. She is on this day worshipped with offerings of flowers, of incense or of lights, with platters of sugar and ginger or milk or salt, with scarlet or saffron-tinted strings and golden bracelets. She is worshipped by both sexes, but especially by women; women themselves, not being widows, are also treated with peculiar homage. In the Devī Purāṇa it is enjoined that various kinds of grain and condiments and confections on plates made of baked clay should be given on this day by maidens to the goddess. The due observance of the rite is said to secure a flourishing progeny. The worship of Gaurī at this season seems to be popular in the South of India. According to some authorities followed in Hindusthāna, Çiva is worshipped on this day in the evening with offerings of jasmine flowers, whence it is also called Kunda Caturthī.

VARĀHA DVĀDAÇĪ.

On the twelfth day of the light half of Māgha (January-February) a festival is observed in some parts of India in honour of Viṣṇu as the Varāha (Boar),[1] his descent as a boar to lift up the Earth from beneath the waters being supposed to have occurred on this day.

VĀRUṆĪ.

The Çatabhiṣā lunar asterism or the twenty-fifth lunar asterism is named Vāruṇī because Varuṇa[2] is its presiding deity. This festival falls on the thirteenth lunar day in the dark fortnight of the month of Caitra (March-April) in the Çatabhiṣā lunar asterism. If the day happens to fall on a Saturday it is called a Mahāvāruṇī[3] when one must fast till the bathing is over; and the day is called Mahā-Mahā-Vāruṇī when in addition to all these conditions the yoga[1] for the day is subha, *i.e.*, "the twenty-third of twenty-seven divisions of 360 of a great circle, measured upon the Ecliptic."[2] It is believed that a bath in the Ganges on the day of the Vāruṇī ensures the merit acquired in one hundred baths on the occasion of Solar eclipses. A similar bath on the Mahāvāruṇī day secures the merit of ten million baths at the time of so many Solar eclipses; a bath in the Ganges on a Mahā-Mahā-Vāruṇī bestows salvation to thirty million generations of the devotee. If the conjunction[1] necessary for a Vāruṇī does not come off on the appointed day Viṣṇu is propitiated. This day is observed everywhere except in the Punjab, Kashmir and the Carnatic.

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[1] In the beginning all was water only; it sank and the earth emerged; then arose Brahmā, the self-existent, the imperishable Viṣṇu. Becoming a Boar he raised up this earth and created the whole world.

The elevation of the earth from beneath the ocean in this form was probably at first an allegorical representation of the extrication of the world from a deluge of iniquity by the rites of religion.

The boar is described as the Sacrifice personified, his feet being the Vedas, his tusks the sacrificial posts to which the victim is tied, his teeth the sacrificial offerings, his mouth the sacrificial altar, his tongue the fire, his hairs the sacrificial grass, his eyes day and night, his head the place of Brahmā, his mane the hymns of the Veda, his nostrils all the oblations, his snout the ladle of oblation, his voice the chanting of the Sāma Veda, his body the hall of sacrifice, his joints the different ceremonies, and his ears as having the properties of voluntary and obligatory rites.

[2] Varuṇa is the god of water in the atmosphere and on the earth. In the Vedic description of this deity he has unlimited control over the destinies of mankind. He has a thousand remedies and is supplicated to show his wide and deep benevolence and to drive away evil and sin.

[3] 'Mahā' literally means 'great.'

VASANTA PANCAMĪ See ÇRĪ PANCAMĪ.

VĀSANTĪ PUJA.

[VĀSANTĪ = VERNAL.]

The Durgā Pūjā that takes place in the spring is known as the Vāsantī Pūjā. Vāsantī is also a name of Durgā. Usually the Durgā Pūjā is held in the autumn now-a-days, but formerly such was not the case. Rāvaṇa was a devout worshipper of Durgā and had the Caṇḍī[3] read daily, when therefore Rāma attacked him,[1] the goddess assisted her servant Rāvaṇa. It was in the spring that Rāvaṇa observed her festival. Rāma seeing the help Rāvaṇa received from this goddess began himself to worship her. This was in the autumn. Durgā was pleased with the devotion of Rāma and transferred her aid to him. From this time the pūjā is generally held in the autumn. The Vāsantī Pūjā begins from the seventh lunar day in the bright fortnight of Caitra (March-April) and is celebrated for three days as in the case of the Durgā Pūjā held in the autumn. This pūjā is observed in Bengal and Orissa only. The first day of the pūjā is known as Santāna Saptamī in the East Coast and as Gangā Saptamī in the Punjab and Kashmir. [See also Durgā Pūjā.]

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[1] Conjunction, *i.e.*, of stars, planets etc.

[2] Asiatic Researches, Vol. IX, p. 365.

[3] The Caṇḍī forms a part of the Mārkaṇḍeya Purāṇa. It is one of the most sacred books of the Hindus and is read in order to propitiate Caṇḍī or Durgā on occasions of any danger or illness, or on auspicious occasions. It deals with the war between Çumbha, Niçumbha (two demons) and Bhavānī or Durgā, and depicts the triumph of Divine Love over the human passions in the guise of an allegory, wherein the six "foes" (passions) of man—kāma (lust), krodha (anger), lobha (covetousness), moha (somnolence), mada (vanity) and mātsaryya (envy) are slain as so many demons by Divine Love (Amvikā) assuming different forms for their destruction. King Çumbha is the desire to shine, or Vanity (mada). The human soul has to wage war with the passions and subdue them completely before it can aspire to be one with the Infinite, through Divine Love. [See also p. 21.]

VĀSTU PŪJĀ.

[Vāstu=The tutelary deity of the homestead.]

The Vāstu Pūjā usually takes place annually on the day of the Uttarāyaṇa Saṁkrānti, the last day of the month of Pauṣa (December-January). But it may be observed also on the occasion of entering a new house.

The Vāstu Pūjā is considered a Vedic rite, and without it no house, temple or tank is fit for divine or human use. It is a ceremony that every Hindu has to perform, and without it none can inhabit a new house. Vāstu is partly a Vedic god. He is the tutelary deity of the house and is regarded by the Hindu with a peculiar veneration; for the homestead has a sanctity in his eyes which is not perhaps met with in other countries. To have the privilege of dwelling in the house of his forefathers is an object of pride with him, and the greatest misfortune that can happen to a Hindu is the loss of his domicile. Each Vāstu or domicile is believed to have a representative snake, called the Vāstu-Sarpa, which is regarded with great awe. If the Vāstu-Sarpa is seen to abandon a house it is an unlucky omen, and the perpetuity of the house and the continuity of the race or family is believed to be endangered.

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[1] According to the Purāṇas Rāma after having been foiled in many attempts to overcome the ten-headed monster king of Laṅkā, devoted fourteen days to the worship of the goddess Durgā and having propitiated her sallied forth on the fifteenth day and attained his object. The Durgā Pūjā is an anniversary of this worship.

VIJAYĀ DAÇAMĪ [SEE DURGĀ PŪJĀ].

This festival falls on the tenth lunar day in the light fortnight of Āçviṇa (September-October). It is the day on which the image of the goddess Durgā is consigned to the water. On the morning of the Daçamī before immersion in water takes place the goddess is said to reside in the heaps of flowers which have been offered to the Devī (Durgā) and which lie near the ghata (pitcher).[1] The goddess is also supposed to reside in the nirmālya or offals. It is usual to observe the last day of the pūjā by a martial display. Formerly military expeditions were sent forth on this day. It is said that success in any venture on this day is a sure presage of success throughout the year, and every one in his own sphere does something which he hopes will ensure a year's good fortune. It is a day of special rejoicings to all Hindus. After the immersion ceremony, the members of the household, where a pūjā has been celebrated, assemble under a canopy where the pūjā is held and receive sprinklings of Çāntijala (water of peace) from the officiating priest. All people, young and old, men and women, wear new clothes on this day, spend the evening in giving and receiving salutations from kinsmen and friends, embracing each other, partaking of sweets and siddhi (Cannabis Sativa) and in general merry-making.

The day is known as Vijayā Daçamī (the tenth day of victory) as Rāma obtained his victory over Rāvaṇa on this day.[2] [See also Daçaharā.]

VIṆĀYAKA CATURTHĪ SEE GAṆEÇA CATURTHĪ.

VIÇVAKARMMĀ PŪJĀ.

This pūjā takes place on the last day of Bhādra (August-September) in Bengal.

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[1] Wherever an image is set up a pūjā, a pitcher of water must be placed before it.

[2] The Durgā Pūjā is said to have originated with Rāma's worship of Durgā, on his invasion of Laṅkā, by which he secured victory. Hence the tenth lunar day in the bright fortnight of Āçviṇa is called the Vijayā Daçamī or the tenth day of victory.

Viçvakarmmā literally means the architect of the Universe. It is said that he gave shape to the Universe. He is also said to be the original maker of the image of Jagannātha at Purī. He is the tutelary god of the artisan and labourer classes and is worshipped by them in the ghata or pitcher. On this day all work is suspended by the classes of whom he is the guardian deity, the tools and implements of their profession are scoured and placed at the feet of the god, and the day is spent in feasting, merry-making and especially in kite-flying. He is termed the Hindu Vulcan, and is reputed to have prepared the various implements used in war by the devatās (deities), including the thunder-bolt of Indra.

YAMA DVITĪYĀ [See BHRATṚ DVITĪYĀ].

YUGĀDYĀ.

[The beginning of a yuga (cycle).]

Yugādyā is the anniversary of the first day of each Yuga. But the full-moon day of Māgha (January-February) is usually known as Yugādyā. Bathing and offering of sesamum seeds to the Manes are enjoined on the day and it is also held in honour as the anniversary of the commencement of the Kali Yuga,[1] or the present age of the world, the age of impurity. It is especially enjoined that charity should be practised on this day.

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[1] There are four Yugas or ages, the first of which is Satya or Kṛta, then follow Tretā, Dvāpara and Kali. The anniversary of the first day of the Satya Yuga falls on the third lunar day in the bright fortnight of Vaiçākha (April-May); the four incarnations in this age were the Matsya or Fish, Kūrmma or Tortoise, Varāha or Boar, and Nṛsiṁha or the Man-lion. The anniversary of the first day of the Tretā Yuga falls on the ninth lunar day in the bright half of Kārttika (October-November); the incarnations in this age were the Vāmana or Dwarf, Paraçurāma and Rāma. The anniversary of the first day of the Dvāpara Yuga falls on the thirteenth of the waning moon in the month of Bhādra (August-September) of which Çrī Kṛṣṇa and Buddha were the incarnations. The anniversary of the first day of the Kali Yuga is the full-moon day in Māgha. Kalki will be the incarnation in this age. On all these anniversary days a bath in some sacred river and charity are enjoined. On these days water mixed with sesamum seeds should be regularly presented to the progenitors of mankind (Pitṛs).

PART II

Feasts and Holidays of the Muhammadans

INTRODUCTION

ISLAM being a simple religion, the Islamic feasts and holidays are not so numerous as those of the Hindus. Neither is the same importance attached to them, for while feasts and holidays are to the Hindus the essentials of religion, to the Muhammadans they are, speaking generally, merely accidents, being as a matter of fact anniversaries of some of the more important events in the early history of Islam.

MUḤAMMAD, the founder of Islam, was born in the year 570 A.D. at Mecca which was then the home of idolatory. His father was 'Abdu'llah, son of 'Abdu'l-Muṭṭalib, son of Hāshim, Chief of the Quraish tribe. His mother was Āminah, a lady of Medina. Muḥammad became an orphan in early life. He was, in consequence, first brought up by his grand father, 'Abdu'l-Muṭṭalib, and after the latter's death by his uncle, Abū Ṭālib. While still a lad, he accompanied his uncle to Syria as a merchant and soon acquired a reputation for honesty and uprightness of character which made him known as Al-Amīn, the Trusty. For this reason Khadījah, a wealthy widow, appointed him the manager of her property and when he was twenty-five years of age, she married him. During the next fifteen years, he behaved as an ordinary citizen except that he had the peculiar habit of spending days and days together in contemplation in a cave not far from Mecca. It was in his fortieth year that he declared himself to be a Prophet and the bearer of a message. It happened in this way. One night as he lay in the cave wrapped in his mantle, the angel Gabriel spoke to his soul to arise and preach to his people to abandon idolatory and worship God.

The first person to accept the message was Khadījah; then followed 'Alī, son of Abū Ṭālib, and several notable men such as Abū Bakr, 'Umar, Ḥamzah and 'Usmān. The majority of the Meccans were, however, hostile to the Prophet and soon began to persecute him and his followers, some of whom they tortured to death. Many of them took refuge in Abyssinia, while others remained to suffer ill-treatment and persecution by the side of the Prophet. On the death of Abū Ṭālib and Khadījah, which happened shortly after, the Quraish redoubled their persecutions. The Prophet, despairing of success among the Meccans, bethought himself of some other place for the exercise of his ministry. He accordingly proceeded to a place called Tayf, but the people there drove him from their city, pelting him with stones, and he returned to Mecca sorely stricken in heart. There for some time he lived apart from his people preaching only occasionally and then confining himself mainly to strangers who came to Mecca during the season of pilgrimage, hoping that some among them might listen to his words and be converted. Thus he obtained a few converts from among the Medinites. These on their return to their homes spread the news that a Prophet had arisen among the Arabs, and accordingly a number of them came the following year to Mecca and accepted Islam. In the year 622 the Medinites sent a deputation to invite the Prophet to their city. As Medina was arrival city to Mecca, the news of the invitation roused the fury of the Meccans against the Prophet and his followers. Many of the latter succeeded in escaping to Medina where they were received with much kindness. When the Meccans came to know this, they plotted to murder the Prophet, who had remained in Mecca with Abū Bakr and 'Alī. Warned of the danger, he took refuge with Abū Bakr in a cave near Mecca leaving 'Alī behind. When the Meccans found that their intended victims had escaped, they cruelly maltreated 'Alī and started in pursuit of the Prophet. But they were unable to find him and he reached Medina on Friday, the 16th July 632 A.D. This is the Hegira, or more properly Hijrah, the migration of Muḥammad, from which dates the beginning of the Muhammadan Calendar.

The Meccans were much angered with the Medinites for sheltering the Prophet and his followers, and a conflict between them and the people of Medina was unavoidable. The first battle took place in the valley of Badr, a few miles from Medina, where the Meccans were defeated, leaving many prisoners who were treated with great kindness by the Prophet. In the third year of Hegira, Abū Sufyān, son of Ḥarb, son of Umayyah, the great rival of the Hashimites, with a large army of the Meccans and their allies invaded the Medinite territories. A battle took place at the foot of a hill called Ohod, which resulted in the victory of the Meccans. It was, however, a pyrrhic victory and the loss of the Meccans was too great to allow them to attack Medina. In the fifth year of the Hegira, the Meccans again invaded

Medina with a large army and besieged the city. The siege was protracted, but in the end the Meccans were compelled to raise it and retire.

After this the new religion began to make rapid progress in the peninsula, and tribe after tribe gave up their old ways and adopted Islam. In the sixth year the Prophet dispatched embassies to the King of Persia and the Emperor of Constantinople inviting them to accept Islam. The latter received the ambassadors with courtesy, whilst the former drove the envoy from his presence with contumely. In the seventh year the Jews of Khaibar revolted, but were soon reduced to subjection. Their lands and property were guaranteed to them with the free practice of their religion upon payment of a fixed land-tax.

In accordance with a truce concluded with the Meccans, the Moslems visited the Ka'bah,[1] the Meccans vacating their city so as not to come into contact with the Prophet and his followers. After three days the Moslems retired to Medina and the Meccans returned to their homes. At this time the Meccans and some of their allies treacherously attacked a tribe in alliance with the Moslems and killed a large number of them. The injured people applied to the Prophet for redress. In response to the appeal, he marched 10,000 men against the Meccans and entered the city almost unopposed. The Meccans, though they had persecuted the Prophet so much, were treated with humanity. A general amnesty was granted to them. Only four criminals were condemned to death. No house was robbed, no woman was insulted, but the idols were unrelentingly destroyed.

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[1] The famous temple in Mecca which is believed by the Muhammadans to have been built by Abraham.

The ninth year of the Hegira is known as the year of deputations in consequence of the large number of embassies which came from all quarters to accept Islam. When the hosts of Arabia came flocking to join his faith, the Prophet felt that his work was accomplished, and under the presentiment of his approaching end, he made a farewell pilgrimage to Mecca. He had really foreseen the future, for he died in the middle of the following year, *i.e.*, 632 A.D.

Abū Bakr was elected successor of the Prophet, or "Caliph," in 632 A.D. In 634 A.D. he was followed by 'Umar, who in his turn was succeeded in 644 A.D. by 'Us̤mān. During his Caliphate 'Us̤mān lavished important posts upon his kinsmen, the Umayyides, who were the rivals of the Hashimites. This led to an insurrection which ended in the assassination of the Caliph at the hands of the rebels in 656 A.D.

On 'Us̤mān's death, 'Alī, a Hashimite, was elected Caliph without opposition. He was son of Abū Ṭālib, and husband of Fāṭimah, the Prophet's daughter, and thus united in his person the hereditary right with that of election. The first thing that he did on assuming the Caliphate was to dismiss the wicked and corrupt Umayyide officers. Some of them gave up their posts without resistance, others revolted. Among the latter was Mu'āwiyah who held the Government of Syria and who had collected a large force of mercenaries. On Mu'āwiyah's raising the standard of rebellion, 'Alī invaded Syria. Mu'āwiyah was defeated in three successive battles at Siffin and was about to fly from the field when a trick saved him. At the instance of 'Amr, son of Al-'Āṣ, he made his mercenaries tie copies of the Quran to their lances and flags, and shout for quarter. The soldiers of 'Alī at once desisted from pursuit and called upon him to refer the dispute to arbitration. 'Alī saw through the ruse practised by the rebels, but the clamour of the army led him to consent to the course suggested. Two arbitrators were appointed. One was Abū Mūsā Al-Ash'arī representing 'Alī, and the other was the aforesaid 'Amr, son of Al-'Āṣ, who represented Mu'āwiyah. Before the arbitrators gave their decision, 'Alī retired towards Kufa. Here the men who had been most clamorous at Ṣiffin for the reference to arbitration, repudiated it and denounced it as sinful. In the end they openly mutinied and deserted him. As to the arbitration, 'Amr who was an astute man, advised Abū Mūsā that for the peace of Islam both 'Alī and Mu'āwiyah should be put aside; that Abū Mūsā should pronounce the deposition of 'Alī; that he himself would then depose Mu'āwiyah; and that after that they should elect a new Caliph. The simple Abū Mūsā fell into the trap and mounting the pulpit cried out, "I depose 'Alī from the Caliphate." 'Amr mounting after him said, "I accept the deposition of 'Alī and appoint Mu'āwiyah in his place." The audacious announcement infuriated the followers of 'Alī and they refused to abide by the decision of the arbitrators. The war against Mu'āwiyah proceeded in a desultory manner till 661 when 'Alī was struck down by the hand of an assassin.

On 'Alī's death his eldest son Ḥasan was elected to the Caliphate by the unanimous suffrage of Kufa and its dependencies, but the inconstancy of the capricious people that had wrecked the hopes of the father soon drove the son to abdication. Hardly had the new Caliph assumed authority, when Mu'āwiyah invaded Iraq. Ḥasan was thus compelled to take the field before he had either strengthened himself in his position or organised the administration, thrown into confusion by the death of his father. Sending forward a general named Qais to hold the Syrians at bay, he proceeded with his main force to Madain. Here a false report of the defeat and death of Qais excited a mutiny among the Caliph's troops. They broke into his camp, plundered his effects and even thought of seizing his person and making him over to the enemy. Thoroughly disheartened, Ḥasan retraced his steps towards Kufa firmly resolved to resign the Caliphate. Negotiations were set on foot, which resulted in a treaty by which the Caliphate was assigned to Mu'āwiyah for life; and upon his death it was to devolve on Ḥusain, the younger son of 'Alī. After his abdication Ḥasan retired to Medina, but was shortly after poisoned at the instigation of the wicked Yazīd, son of Mu'āwiyah.

Upon the abdication of Ḥasan, Mu'āwiyah became the *de facto* ruler of Islam. The seat of Government, which 'Alī had fixed at Kufa, was now removed to Damascus. Mu'āwiyah died in 680. Contrary to the above treaty, he had nominated as his successor Yazīd who was now proclaimed Caliph. Ḥusain refused to acknowledge Yazīd as such; and when the people of Kufa invited him to Iraq to deliver them from the oppression of Yazīd, he consented and started in that direction with a small following. When he reached

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the confines of Iraq, he saw no signs of the Kufan army which had promised to meet him. Expecting treachery, he encamped at a place called Karbala near the western bank of the Euphrates. His apprehensions of betrayal proved only too true. He was overtaken by an Umayyide army and mercilessly butchered with all his male followers. Only one of his sons, Zainu'l-'Ābidīn, who was too ill to leave his tent, was spared to save the lineage of Muḥammad and 'Alī from extinction. After this Yazīd became the undisputed master of the vast Arab Empire. His descendants, the Umayyides, reigned till 750 when they were succeeded by the Abbasides, descendants of 'Abbās, uncle of the Prophet. The Abbasides were in turn replaced by the Turks who up till now are rulers of a large portion of the Empire once possessed by the Arabs.

From the time of 'Alī, the Muhammadans have been divided into two great sects, the Sunnis and the Shiahs. The Sunnis are believers of the principle of election and of the accomplished fact, and accept the order in which the different Caliphs succeeded each other as just. The Shiahs, originally the people who stuck to 'Alī through thick and thin, believe in the principle of nomination and say that 'Alī had the best right to the Caliphate, that he was nominated thereto by the Prophet himself, and that the first three Caliphs were usurpers. They naturally refused to acknowledge the authority of the Umayyides by whom they were sorely persecuted. They had their own *Imāms* or leaders who were direct descendants of 'Alī and were greatly revered by them. The twelfth *Imām* Muḥammad Abu'l-Qāsim Al-Mahdī disappeared from the world. The Shiahs believe that though invisible he is still living, and ruling the world, and that one day he shall reappear in the world in flesh and blood to deliver them from the hands of unbelievers and oppressors.

N.B.—Some of the feasts and holidays described in the following pages are not based on religion and their observance is a matter of custom only. They originated in the Indian environment in which Islam has existed so long and are therefore peculiar to the Muhammadans of India. In the last days of Muhammadan rule at Delhi and Lucknow, such feasts and holidays had a great vogue. In the present age, however, owing to the influence of the West, they are slowly dying out.

Feasts and Holidays of the Muhammadans

[1] ĀKHIRĪ CHAHĀR SHANBAH.

The last Wednesday of the month *Ṣafar.* It is observed as a festival in commemoration of the fact that on this day the Prophet experienced some mitigation of the fever which in the next month proved fatal. On this day sweet cakes are prepared and *fātiḥahs* (prayers) are read over them. In some parts of India, it is customary in the early morning of this day to write verses of the Qurān, known as the seven *salāms*, and then wash off the ink and drink it as a charm against evil. This festival is not observed by the Wahhābīs[2] nor is its observance universal in Islam. The Shiahs consider this an unlucky day. They call it *Chahār Shanbah-i-Ṣūrī*, the Wednesday of the Trumpet. The Sunnis, on the other hand, rejoice in the day and esteem it an excellent and auspicious occasion.

ʻAQĪQAH.

The rite of the sacrifice. It is performed either on the *Chhaṭī* or *Chillah* or any other convenient day, and consists in a sacrifice to God in the name of the infant, of two he-goats if it is a boy, and of one, if a girl. The he-goats must be above a year old and without any blemish. Most people have the rite of *Mūnḍan* or the shaving of the infant's head also performed on this occasion. The lower classes of people, however, do away with *ʻAqīqah* altogether and observe only *Mūnḍan.* It may be mentioned that unlike *Mūnḍan, ʻAqīqah* is an obligation enjoined by religion.

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[1] For the corresponding date in the Christian year see the Table on p. 117.

[2] Followers of ʻAbdu'l-Wahhāb, a reformer, who was born at Huraimala in the province of Najd in Arabia about the year 1750 A.D.

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ʻARAFAH.

The 9th of *Ẕu'l-Ḥijjah*. It is so called because on this day the pilgrims proceed to Mount Arafat where they recite the mid-day and afternoon prayers and listen to the *k͟huṭbah*. In India the 13th of *Sha'bān*, the 9th of *Muḥarram*, the last day of *Ramaẓān* and generally the day preceding every festival are also called *ʻArafah*.

BĀRAH WAFĀT.

Bārah, twelve, and *Wafāt*, death. The 12th of the month *Rabī'* I, observed in commemoration of the Prophet's death. On this day food is cooked and after *fātiḥahs* have been read over it, it is distributed to the poor. Also, both in private houses and mosques, meetings are held at which the story of the birth, miracles and death of the Prophet is recited. Some people, however, maintain that the Prophet died on the 2nd of the month, and as there is some doubt on the subject, many persons read *fātiḥahs* every day from the first to the twelfth inclusive. In Bengal this festival is known by the name *Fātiḥah-i-duwāzdahum*, *i.e.*, the prayers of the 12th day. In some parts of India, it is more customary to keep this day not as the anniversary of the death of the Prophet, but as the *Jashn-i-Mīlād-i-Sharīf* or the feast of the Noble Birth. The practical duties are the same. In Turkey and Egypt *Mīlād-i-Sharīf* is known as *Maulidu'n-Nabī* or the birth of the Prophet, and is observed by the recital of his praises and by distribution of alms. The Wahhābīs do not observe this festival, as it is believed to be an innovation, not having been kept by the early Muslims.

BARĀT.

The marriage procession. On the last day of the marriage ceremony the bridegroom proceeds to the bride's house on horse-back with a large following of relatives and friends. At the bride's house, after the guests have partaken of a feast, the priest performs the *nikāḥ* ceremony which binds the parties lawfully in

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holy wedlock. Soon after, the bridegroom is called into the zenana where the couple sitting side by side on a *masnad* behold each other in a looking-glass. In the evening the bridegroom returns to his own house with the bride. The procession accompanying the bridegroom to and from the bride's house as also the festivities of the last day of the marriage collectively are designated *Barāt*.

BARSĪ.

The custom of observing the anniversary of a person's death. It is observed in the same manner as the *Siwum* or *Chahārum*.

BISMI'LLAH.

The ceremony of pronouncing the name of God. It is observed when the boy has attained the age of four or five years, and consists of the following items. After the boy has been bathed and dressed in new clothes, he is seated in front of his family teacher or some other learned man. Near them are placed a small gold or silver plate, a pen and inkstand together with some sweets. The tutor having offered the usual *Fātiḥah* in the name of the Prophet, writes on the plate with the pen dipped in a solution of saffron or sandal the words *Bismi'llāhi'r-Raḥmāni'r-Raḥīm* (In the name of God, the merciful, the compassionate) and makes the child lick them off. It is also customary to write the first chapter of the Qurān on red paper or on a gold or silver plate. After this, the plate, pen and inkstand together with other articles are presented to the tutor and sweets are distributed among those present. The same rites are observed in the case of a girl with this difference, that her hair is also plaited for the first time on this day. The *Bismi'llah* ceremony is not observed by the lower classes of people.

CHAHĀRUM.—*See* SIWUM.

CHAUTHĪ.

The fourth day after the marriage ceremony. On this day early in the morning some near relation of the bride's visits the bridegroom's house and escorts the bride to her father's. A few hours later the bridegroom accompanied by his relatives and friends proceeds to the bride's house where the party is entertained to a feast. The chief rite observed on that day is the battle of flowers and fruits that takes place in the zenana between the parties of the bride and the bridegroom.

CHHAṬĪ.

Literally the sixth. It is a rite observed usually on the sixth and occasionally on the seventh or ninth day after childbirth. On this day the house is cleaned and the mother and infant are bathed, and dressed in gaudy clothes. Special dishes are prepared on this day and the night is passed in singing and merry-making. This ceremony is commonly kept by the lower orders of society. The higher classes usually substitute the rite *'Aqīqah* in its stead.

CHIHLUM.

The fortieth day after the death of a person, particularly of Ḥusain. On this day, according to some accounts, the head and body of Ḥusain were reunited and buried. The Shiahs observe this day by attending *majlises* and listening to *marṣiyyahs*.

CHILLAH.

Literally the fortieth. The rite observed on the fortieth day after childbirth. As on the *Chhaṭī* day, on this day also the mother and infant are bathed and dressed out in gaudy clothes. Special dishes called *khīr*[1] and *khichṛī*[2] are cooked. The female guests who are invited to the feast generally bring articles of dress as presents to the mother and infant.

FĀTIḤAH-I-DUWĀZDAHUM.—*See* BĀRAH WAFĀT.

GIĀRHWĪN.

The eleventh night of the month *Rabī'* II, held sacred in honour of the saint Shaikh 'Abdu'l-Qādir Jīlānī, commonly called Pīr-i-Dastgīr or Ghauṣ-i-Aʻẓam in India. On this night Muhammadans read *fātiḥahs* over sweets and distribute them among the poor and others. This festival, as is apparent from its name, is confined to India alone.

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[1] A mess of rice and milk.

[2] A dish of rice boiled with split pulse.

ḤAJJ.

Literally "setting out" or "tending towards." The pilgrimage to Mecca performed in the month of *Zu'l-Ḥijjah*, the twelfth month of the Muhammadan year. It is one of the five pillars of Muhammadan practical religion, and an incumbent religious duty founded upon express injunctions in the Qurān. For a lawful *Ḥajj* there are three actions which are *farẓ* (obligatory), and five which are *wājib* (obligatory but not to the same extent as *farẓ*), and all the rest are optional. The *farẓ* are, to wear no other garment except the *iḥrām* which consists of two seamless wrappers, one being wrapped round the waist and the other thrown loosely over the shoulder ; to stand in Arafat, and to make the *ṭawāf* or circuit round the *Kaʻbah*. The *wājib* duties are, to run between Mount As-safa and Mount Al-marwah, to stay in Al-Muzdalifah, to perform the *ramyu'r-rijām* or the casting of stones at the three pillars in Mina, if the pilgrims are non-Meccans, to make an extra *ṭawāf*, and shave the head when the pilgrimage is over.

ʻĪD-I-GHADĪR.

A festival observed by the Shiahs on the 18th *Zu'l-Ḥijjah*. The festival is named after Ghadir, a watering place midway between Mecca and Medina, where the Prophet is said to have declared ʻAlī his successor. It is a day of great rejoicing and merry-making among the Shiahs.

ʻĪDU'L-FIṬR.

Literally, the feast of breaking the fast. It is also called *ʻĪd-i-Ramaẓān* or *Ramaẓān-kī-ʻīd* (the feast of *Kamaẓān*), *ʻĪdu's-Ṣaghīr* or *Chhōṭī ʻĪd* (the minor feast as distinguished from *ʻĪd-i-Qurbān*, which is called *ʻĪd-i-Kabīr* or *Baṛī ʻĪd*, the great feast) and *Mīṭhī ʻĪd* or *Siwayyōn-kī-ʻĪd* (the sweet feast or the feast of vermicelli which is cooked on this day). It commences as soon as the month's fast in *Ramaẓān* is over, and consequently on the first day of the month of *Shawwāl.* It is specially a feast of alms-giving "Bring out your alms," said Ibn-i-'Abbās, the Traditionist, "for the Prophet has ordained this as a divine institution : one *sā'* (7 lbs.) of barley or dates, or ½ *sā'* of wheat. This shall every person, free or bond, man or woman, old or young, do, namely : to purify his fast of any obscene language and give victuals to the poor." On this day, the people having distributed the alms and donned gaudy clothes, assemble in mosques or in the *'Īdgāh* outside the city and being led by the *Imām* recite two *rak'ats* of prayer. After prayers, the *Imām* ascends the pulpit and delivers an oration. The people then disperse and spend the rest of the day in visiting, merry-making, picnicking etc. The holiday is kept for two or three days.

'ĪDU'L-AẒḤĀ OR 'ĪDU'Ẓ-ẒUḤĀ.

It is also called *'Īd-i-Qurbān* (the feast of sacrifice), *Baqr 'Īd* (the cow feast) and *'Īdu'l-Kabīr* or *Baṛī 'Īd* (the great feast). In Turkey and Egypt it is named *Bairām.* It is celebrated on the 10th day of *Zu'l-Ḥijjah* and is part of the rites of the Meccan pilgrimage, although it is observed as well in all parts of Islām, both as a day of sacrifice and as a great festival. It is founded on an injunction in the Qurān, Chapter XXII, verses 33-38. Two of the verses are :—"Ye may obtain advantages from the cattle up to the set time for slaying them ; then the place for sacrificing them is at the ancient house. By no means can their flesh reach unto God, neither their blood ; but piety on your part reacheth Him. Thus hath He subjected them to you, that ye magnify God for His guidance ; moreover announce glad tidings to those who do good deeds." This festival is generally held by the Muhammadans to have been instituted in commemoration of Abraham's willingness to offer up his son as a sacrifice ; and they maintain that the son was Ishmael and not Isaac, and that the scene took place on Mount Mina near Mecca and not in the land of Moriah, as is stated in Genesis. On the morning of this festival, the people assemble for prayer in mosques or in the *'Īdgāh* where the *Imām* leads them in two *rak'ats* of prayer. After prayers, the *Imām* ascends the pulpit and delivers an oration on the subject of the festival. The worshippers then return to their respective homes and offer up the sacrifice. The head of the family takes a sheep or a cow or a goat or a camel, and turning its head towards Mecca, says, "In the name of the great God verily my prayers, my sacrifice, my life, my death, belong to God, the Lord of the worlds. He has no partner; that is what I am bidden; for I am first of those who are resigned." And then he slays the animal. The flesh of the animal is divided into three portions, one third being given to relations, one third to the poor, and the remaining third reserved for the family. It is considered highly meritorious to sacrifice one animal for each member of the family; but as that would involve an expenditure few could bear, it is allowable to sacrifice one victim for the household. In extreme cases, men may combine together and make one sacrifice do for all, but the number of persons so combining must not exceed seventy. Some authorities limit the number to seven. Quite apart from its religious ceremonies, the festival is observed as a great occasion of rejoicing, and the holiday is kept for two or three days in a similar way to that of the *'Īdu'l-Fiṭr*. The *'Īdu'l-Fiṭr* and *'Idu'l-Azḥā* constitute the *'Idain*, the two great feasts of Islam.

KANCHHĒDAN.

Literally the boring of the ears. When a girl attains to the age of one or two years, the lobes of her ears are pierced that she may wear ear-rings. On the day on which this ceremony is performed, the girl is dressed in new clothes and after *sandal*[1] is applied to her neck, a woman makes the holes. Soon after sweets are distributed among the guests who are all women. This rite is also called *Gōshwārah*.

KHATNAH.

The custom of circumcision. It is also called *Sunnat* (tradition) and *Musalmānī*, and is directed to be performed between the ages of eleven and fourteen, but is usually performed earlier. The ceremonies attending this rite are as follows :—The

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[1] A solution of sandal wood.

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boy having been decked out in fine clothes, is seated on a large new earthen pot inverted or on a chair with a red handkerchief spread over it. Then while one or two people hold the boy firmly, the barber takes his razor and performs the operation. After dressing the wound, he receives his professional fee and some presents. It is a day of great rejoicing in the family. Another jubilee is observed by the parents a week after, when the wound is healed and the boy emerges from confinement.

KHWĀJAH KHIẒR KĀ BĒṚĀ.

Literally the raft of the Prophet[1] *Khwājah Khiẓr*, who, according to the Muhammadans, discovered the source of the water of life and is believed to be the patron of waters. As such, a festival is held in his honour. In some places on every Thursday, and in others on the last Thursday of the Bengali month *Bhādōn*, people having prepared a *bēṛā*, carry it at night to the bank of a river with many ceremonies. There, great and small, having lighted lamps and tapers, make their respective oblations, whilst a number of swimmers push the *bēṛā* into the middle of the river. Sometimes a number of small *bēṛās*, made of clay, are also launched and as each carries a lamp, the effect is striking. In Murshidabad the festival is observed with great *éclat*. It is said that the Muhammadans of the Maldive Islands also annually launch a small vessel laden with perfumes, gum and fragrant flowers, and leave it to the mercy of the winds and waves as an offering to *Khiẓr*.

KŪNḌĀ.

A feast given in honour of some saint. It is so called because the food is served in *kūnḍās* or earthen pots.

LAILATU'L-QADR.

Also called *Shab-i-Qadr*. The night of power. A holy night in the month of *Ramaẓān*. The precise date of it is not known, but the consensus of opinion is that it is the night following the 26th day of the month. The following allusion to it is found in the Qurān :—" Verily we have caused it (the Qurān) to descend on the *Lailatu'l-Qadr*. Who shall teach thee what the *Lailatu'l-Qadr* is? The *Lailatu'l-Qadr* excelleth a thousand months: therein descend the angels and the Spirit by permission of their Lord in every matter; and all is peace until the breaking of the dawn." The blessings of this night are said to be innumerable, and it is believed that during its solemn hours the whole animal and vegetable creation bows down in humble adoration to the Almighty. On this night Muhammadans sit up praying and reading the Qurān.

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[1] Opinions differ respecting Khwājah Khiẓr. Many consider him the same as Phineas, the grandson of Aaron ; others, that he is the prophet Elias.

MANGNI.

The ceremony of betrothal. On this day presents, consisting of jewels, clothes, dried fruits, sweetmeats etc. set out in trays, are sent from the house of the future bridegroom to that of the bride-elect. The procession is accompanied by a band of music. When the procession arrives at the house of the bride-elect, the articles are exhibited to those present. These offerings from the youth confirm his engagement to the young lady who wears his ring from that day to the end of her life. The people of the future bridegroom before their departure are given sherbet to drink. Among the nobility, each person taking sherbet is expected to deposit gold or silver coins in the tray. The sherbet money becomes the property of the bride-elect.

MIHNDĪ.

The custom of sending *mihndī* or henna to the bridegroom's house. It is observed on the day previous to that of the marriage ceremony. On the day in question *mihndī* and several other articles, such as clothes, dried fruits, sweetmeats etc., are taken to the bridegroom's house with great parade. In the evening, the bridegroom is invited into the zenana, where the female friends of the bride, sitting concealed behind a screen,

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apply *mihndī* to his hands and feet. He remains there for about an hour to let the dye take effect. During this time the women sing the bride's praises, and tease him with their banterings. Great is the fun when they feed him with sugarcandy, a present from the bride. As he cannot use his hands, they tantalise him by presenting a lump of sugarcandy to his mouth and then withdrawing it just as he opens his mouth or snaps at it. After the *mihndī* has done its duty, his hands and feet are washed and he is dressed in the suit of clothes presented to him by the bride. Then he comes out of the zenana and is congratulated by the male guests. The night is spent in feasting and merry-making. The next morning the bridal party returns to the bride's house.

MUḤARRAM.

The name of the first month of the Muhammadan year is also the name given to the first ten days of the month observed by the Shiahs in commemoration of the martyrdom of Ḥusain, the second son of Fāṭimah, the Prophet's daughter, by ʽAlī. A short account of this tragic event is necessary to understand the quaint ceremonies which are observed on this festival. Yazīd, who succeeded his father Muʽāwiyah in the year 60 A.H. was a drunkard and a debauchee. The people of Kufah, which was the home of theologians and priests in those days, were scandalized, and he in return treated them with much contempt. At this time Ḥusain was residing at Mecca. He had never taken the oath of allegiance to Muʽāwiyah or to Yazīd, and so now the people of Kufah begged him to come and promised to espouse his cause if only he would pronounce the deposition of Yazīd and take away the Caliphate from the house of Umayyah. The friends of Ḥusain in vain urged that the people of Kufah were a fickle lot, and that they could, if they wished, revolt against Yazīd without his help. Ḥusain accepted the call, and started for Kufah with his family and a small escort of horsemen and one hundred foot-soldiers. But meanwhile Yazīd sent the Governor of Basrah to bar the way, and Ḥusain on the plains of Karbala found his progress arrested by a force of 3,000 men. The people of Kufah gave no aid. Submission or death was the alternative placed before him. He said to his followers that those who wished to go, could do so. But they refused to leave him saying 'what excuse they would give to his grandfather on the day of judgment, if they abandoned him ?' One by one the little band fell, and at last Ḥusain and his little son, a mere infant, alone remained. Ḥusain sat on the ground. Not one of the enemy seemed to dare touch him. He took the little lad up in his arms; a chance arrow pierced the child's ear and it died at once. Ḥusain placed the corpse on the ground saying, "We come from God and we return to Him. O God, give me strength to bear these misfortunes," when, as he stooped to drink, an arrow struck him in the mouth. Encouraged by this, the enemy rushed on him and speedily put an end to his life. The plain of Karbala is now a place of sacred pilgrimage to Shiahs, and the sad event which took place there is kept alive in their memories by the annual celebration of the *Muḥarram*. The ceremonies differ much in different countries. The following is a general description of the festival as observed in India. Some days previous to the festival, the *imāmbāṛā* (house of the *Imām*), also called *'āshūr khānah* (ten-day house), is prepared. As soon as the new moon appears, the people gather together in the various *imāmbāṛās* and offer *fātiḥahs* over some sherbet or some sugar in the name of Ḥusain. The *fātiḥah* concludes thus: O God, grant the reward of this to the soul of Ḥusain. The sherbet and sugar are then distributed. The *imāmbāṛā* is generally a temporary structure or some large hall fitted up for the occasion. Sometimes the walls are draped with black cloth, bordered with texts from the Qurān written in a large and elegant style. On one side stands the *ta'ziyahs*, structures made of bamboos covered with tinsel and profusely ornamented, and often very costly. They are intended to represent the mausoleum erected on the plains of Karbala over the remains of Ḥusain. At the back of the *ta'ziyahs* several articles are placed similar to those believed to have been used by Ḥusain at Karbala, *viz.*, a turban of gold, a rich sword, a shield, a bow and an arrow. The *'alams* or standards which are commonly made of copper and brass, though occasionally of gold or of silver, are placed against the walls. The usual standard is that of a hand placed on a pole. This is emblematic of the five[1] members who compose the family of the Prophet,

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[1] The five members are the Prophet himself, 'Ali, Fāṭimah, Ḥasan and Ḥusain.

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and is the special standard of the Shiahs. Every evening large crowds of people assemble in the *imāmbāṛās*. At first *sūz-k͟hwāns* and *marṣiyyah-k͟hwāns* chant elegiac poems in honour of the martyred Ḥusain. This over, the *wāqiʻah-k͟hwān* or *ḥadiṣ-k͟hwān* ascends the pulpit and proceeds to relate the historical facts, adding many stories and anecdotes gathered from various sources. At times, he becomes very excited, and the audience is stirred up to great enthusiasm and weeps aloud. After this the assembly rises, a man chants a *nauḥah* (mourning song), and the people begin to beat their breasts, at first slowly and then vigorously, calling out "Ḥusain! Ḥusain!" This continues till they are well-nigh exhausted, when the whole assembly goes away, to repeat the performance over again in some other *imāmbāṛā*. In some parts of India every night during the festival, fires are kindled in open spaces, and the people, both old and young, fence across the fire with swords or sticks and jump about calling out "Ḥusain! Ḥusain!" These gatherings are called *akhāṛās*. During this season women, who can read, visit the zenana and chant *marṣiyyahs* (elegiac poems) to the ladies by whom this festival is celebrated with great earnestness. For the first six days nothing else takes place, but on the 7th day, the *ʻAlam-i-Qāsim* (the standard of Qāsim, nephew of Ḥusain) is taken out in public procession. This is to represent his going to the battle-field. The standard is usually borne by a man on horseback. If it is carried by a man on foot, he reels about to show his grief. After perambulating the principal thoroughfares, the people bring the standard back to its own *imāmbāṛā*. As the standard which represents Qāsim is supposed to be a martyr, it is then laid down, covered over, and treated as a corpse. Lamentation is made over it as for one dead. Sherbet is then produced, and a *fātiḥah* is read over it, after which the standard is again set up in its own place. On the evening before the tenth day, which according to the Muslim mode of computing time is the tenth night, all the *taʻziyahs* and the *ʻalams* are taken out in procession. It is a scene of great confusion, for men and boys disguised in all sorts of quaint get-up run about fencing and jumping. It is the carnival of the lower class Muḥammadans. On the following day, after *fātiḥahs* are read, the *taʻziyahs* and *ʻalams* are taken away to a large open space, which represents the plain of Karbala. Another *fātiḥah* is said and the ornaments and decorations are taken off the *ta'ziyahs*, the frameworks of which are either buried in the ground or immersed in water. Sometimes they are reserved for use the following year. The people then return home. It is a curious fact that many Hindus take part in the ceremonies, and some rajas, particularly the Mahārājā of Gwalior, celebrate the festival with pomp and circumstance. The Sunnis, generally speaking, do not, except as spectators, take any part in the *Muḥarram* ceremonies. Indeed there is often much ill-feeling aroused by the enthusiasm excited for all that concerns 'Alī and his family. The three first Caliphs are often well abused, and that few Sunnis can bear with patience. The *'Āshūrah* or the 10th day of *Muḥarram* is observed by all Sunnis. It is considered to be a most important day, for on it God is said to have created Adam and Eve, His throne, heaven, hell etc. The Sunnis on this day prepare sherbet and *khichṛī*—a dish composed of boiled rice and pulse. A *fātiḥah* in the name of Ḥusain and of those who were martyred with him, is then said. On this day they also go to the burial-grounds and place flowers on and say *fātiḥahs* over the graves of their relatives and friends.

MŪNḌAN.

The rite of shaving the child's head. It is performed either on the *Āqīqah* day or a few days later. The wealthy have it performed with a silver-mounted razor and use a silver cup to contain the water, both of which, after the operation is over, are given to the barber. After the head is shaved, among the nobility a solution of saffron is applied to it. The hair is then weighed and its weight in silver or gold distributed among the poor. It is then tied up in a piece of cloth and either buried in the earth or thrown into a river. Some people at the time of *Mūnḍan* leave *chōṭīs* or tufts of hair unshaved in the name of particular saints. A few, vowing in the name of some saint, allow the hair to grow for one or four or five years, at the expiration of which period they perform *Mūnḍan*.

NAMAK-CHASHĪ.

Literally, the tasting of salt. The ceremony of giving the child seasoned food to eat for the first time, when it is six or seven months old. On this occasion the parents entertain their relatives and friends to a feast and distribute food among the poor. The exchange of seasoned food between the young man and the bride-elect after betrothal is also called *Namak-Chashī*. Prior to this ceremony, they can accept only sweets from each other.

NAURŌZ.

New Year's Day. This festival, which usually falls on the 20th or 21st of March, is of great antiquity and its history dates back to the days of Jamshīd of "the seven-ringed cup" who is said to have fixed the Persian Calendar, ordaining that the New Year should begin on the first day of the Persian month of *Farvardīn* when the Sun enters Aries. The first public celebration of the festival was on the occasion of the state entry of Jamshīd into his newly-founded city of Persepolis. The festival is thus also known as the *'Īd* or festival of Jamshīd. In later times it has come to be called by the Shiahs the *'Īd-i-khilāfat* or festival of succession in honour of the Prophet's son-in-law 'Alī who succeeded to the Caliphate on this day. The festival is observed at Murshidabad with great ceremony, the most picturesque feature of which is a long procession of men, elephants, camels, horses etc. which passes through the principal street of the city.

QUL-KHWĀNĪ.

The reading of the several chapters of the Qurān beginning with the word *qul* (say). This is done on the third or fourth day after a person's death. The ceremony of *Qul-Khwānī* is the same as the *Sīwum* or the *Chahārum*.

RAJABĪ.—*See* SHAB-Ī-MI'RĀJ.

RAMAẒĀN.

The ninth month of the Muhammadan year. Each day of this month is observed as a strict fast from dawn to sunset. The observance of this month is one of the five cardinal practices in Islam and express injunctions regarding it are given in the Qurān.

SĀCHAQ.

This ceremony takes place two days before the marriage ceremony, and like *Mangnī* consists in carrying various presents, *mihndī* (henna) being the principal of them, from the house of the bridegroom to that of the bride. The procedure followed on this occasion is the same as is observed in the case of *Mangnī*. It may be mentioned that it is on the day of *Sāchaq* that the young man is designated *Dūlhā* (bridegroom) and the young lady *Dulhan* (bride).

SĀLGIRAH.

Literally tying the annual knot. The custom of observing the anniversary of a child's birth. On this day a feast is prepared and after the guests have partaken of it, *fātiḥah* is offered in the names of the prophet Muḥammad and Noah. The name of the latter is included in the *fātiḥah* owing to his having lived to a great age. After the *fātiḥah* some old lady secretly or openly ties a knot on a red thread. This is done annually by way of registering the boy's age. The girl's years are numbered by a loop being added annually to a necklace. This custom is not observed by the lower classes of people, nor is it enjoined by religion.

SHAB BARĀT.

This festival is held on the 14th day of the month *Sha'bān*. On this day a sweetmeat called *ḥalwā* is prepared and *fātiḥahs* are read over it for the benefit of deceased ancestors. *Shab Barāt* literally means the night of the record. It is said that

God on this night registers all the actions men are to perform during the ensuing year. Muhammadans are enjoined to fast on the 14th, to keep awake the whole night and to repeat one hundred *rakʿats* (a series of prostrations) of prayer; but there are generally great rejoicings instead of praying and fasting; and large sums of money are spent on fireworks. A European writer calls this festival the "Guy Fawkes Day" of Islam, as it is the night for display of fireworks. The *Shab Barāt* is said to be referred to in the XLIVth chapter of the Qurān, verse 2, as "the night on which all things are disposed in wisdom," although the commentators are not agreed as to whether the verse refers to this night or the *Shab-i-Qadr* on the 27th of the month of *Ramaẓān*. The *Shab Barāt* is frequently confounded with the *Lailatu'l-Qadr*, or as it is called in India the *Shab-i-Qadr*.

SHAB-I-MIʿRĀJ.

The night of the Prophet's ascent or nocturnal journey to heaven on a supernatural horse called Burāq. Opinion is divided as to whether the ascent was physical or merely spiritual. It is said to have taken place in the twelfth year of the Prophet's mission on the night preceding the 27th day of the month of *Rajab*. The reference to this event is contained in the following verse:—"Praise be to Him who carried his servant by night from the *Masjidu'l-Ḥarām* (*i.e.*, the Meccan mosque) to the *Masjidu'l-Aqṣā* (*i.e.*, the mosque of Jerusalem)." Muhammadans commemorate this event by sitting up all night praying and reading or listening to the numerous narratives written concerning it. Next day (the 27th) they keep fast. This festival is also called *Rajabī*.

SHAB-I-QADR.—*See* LAILATU'L-QADR.

SĪWUM.

The third day after the death of a person. On this day the Qurān is read and a *fātiḥah* is offered for the benefit of the soul of the deceased. In Bengal this ceremony is observed on the fourth day after the death of a person and is called *Chahārum*.

TĒRAH TĒZĪ.

The first thirteen days of the month *Ṣafar*. These are considered extremely unlucky on account of the Prophet's having been seriously ill during this period. It was on the thirteenth day that some change for the better showed itself in his malady. On this day most Muhammadans bathe, offer *fātiḥahs* for the Prophet's soul and distribute food among the poor. It is said that it was the Emperor Jahāngīr who gave the name *Tērah Tēzī* to this festival.

‘URS.

Literally marriage festivities. The celebration of the union of a saint with his Maker as a nuptial union. On this occasion the disciples of a saint assemble about his grave at the anniversary of his death and especially on the 12th *Rabī‘* I, listen to *qawwālī* (*ṣūfī* songs), read the *fātiḥah* and partake of food.

WALĪMAH.

The nuptial feast. The wedding breakfast which is generally given on the morning after the marriage. The custom is founded on the example of the Prophet who is related to have given a feast of dates and a meal on the occasion of his marriage with *Ṣafīyyah*.

APPENDIX

(A)

THE HIJRAH YEAR.

The *Hijrah* year is strictly lunar, and the months are adjusted to the course of the moon by means of a cycle of 30 years, containing 19 common years of 354 days, and 11 intercalary years of 355 days. The cycle therefore contains 10,631 days and amounts to 29 Julian years and 39 days. Each year is divided into 12 months containing alternately 30 and 29 days, with the exception of the last month of the intercalary years, which invariably contains 30 days. The intercalary years are the 2nd, 5th, 7th, 10th, 13th, 16th, 18th, 21st, 24th, 26th and 29th of the cycle. The *Hijrah* months are not constructed on astronomical principles. The month commences from the evening on which the new moon is seen. The duration of the month depends on the state of the atmosphere and may vary at different places not far distant. No month, however, can contain less than 29 or more than 30 days. For instance, if the new moon be seen on the evening of Sunday, the 29th of *Muḥarram,* Monday will be the 1st day of the next month *Ṣafar*. Should the sky be cloudy and no moon be seen on Sunday evening, Monday will be the 30th of *Muḥarram,* and Tuesday the 1st of *Ṣafar*. The following are the names of the months of the *Hijrah* year :—

1. Muḥarram.
2. Ṣafar.
3. Rabī‘ I.
4. Rabī‘ II.
5. Jumādā I.
6. Jumādā II.
7. Rajab.
8. Sha‘bān.
9. Ramaẓān.
10. Shawwāl.
11. Z̲u'l Qa‘d.
12. Z̲u'l-Ḥijjah.

APPENDIX

(B)

PROBABLE DATES OF THE FESTIVALS FOR THE NEXT TWENTY YEARS, 1914—1933.

1. *Ākhirī Chahār Shanbah.*	1914	1915	1916	1916
	28th Jan.	13th Jan.	5th Jan.	20th Dec.
	1917	1918	1919	1920
	12th Dec.	4th Dec.	19th Nov.	10th Nov.
	1921	1922	1923	1924
	2nd Nov.	18th Oct.	10th Oct.	24th Sept.
	1925	1926	1927	1928
	16th Sept.	8th Sept.	24th Aug.	15th Aug.
	1929	1930	1931	1932
	7th Aug.	23rd July	15th July	29th June
			1933	
			21st June	
2. *Bārah Wafāt*	1914	1915	1916	1917
	8th Feb.	28th Jan.	18th Jan.	6th Jan.
	1917	1918	1919	1920
	26th Dec.	16th Dec.	5th Dec.	24th Nov.
	1921	1922	1923	1924
	13th Nov.	2nd Nov.	23rd Oct.	11th Oct.
	1925	1926	1927	1928
	30th Sept.	20th Sept.	9th Sept.	29th Aug.
	1929	1930	1931	1932
	18th Aug.	7th Aug.	28th July	16th July
			1933	
			5th July	
3. *Chihlum*	1914	1915	1915	1916
	18th Jan.	7th Jan.	28th Dec.	16th Dec.
	1917	1918	1919	1920
	5th Dec.	25th Nov.	14th Nov.	3rd Nov.
	1921	1922	1923	1924
	23rd Oct.	12th Oct.	2nd Oct.	20th Sept.
	1925	1926	1927	1928
	9th Sept.	30th Aug.	19th Aug.	8th Aug.
	1929	1930	1931	1932
	28th July	17th July	7th July	25th June
			1933	
			14th June	

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4. *Giārhwīn*	1914 8th Mar.	1915 25th Feb.	1916 15th Feb.	1917 3rd Feb.
	1918 23rd Jan.	1919 13th Jan.	1920 2nd Jan.	1920 22nd Dec.
	1921 11th Dec.	1922 30th Nov.	1923 20th Nov.	1924 8th Nov.
	1925 28th Oct.	1926 18th Oct.	1927 7th Oct.	1928 26th Sept.
	1929 15th Sept.	1930 4th Sept.	1931 25th Aug.	1932 14th Aug.
			1933 3rd Aug.	
5. *Ḥajj*	1914 29th Oct.	1915 18th Oct.	1916 7th Oct.	1917 26th Sept.
	1918 15th Sept.	1919 5th Sept.	1920 24th Aug.	1921 14th Aug.
	1922 3rd Aug.	1923 23rd July	1924 12th July	1925 1st July
	1926 20th June	1927 10th June	1928 29th May	1929 19th May
	1930 8th May	1931 27th Apr.	1932 16th Apr.	1933 5th Apr.
6. *‘Īd-i-Ghadīr*	1914 7th Nov.	1915 27th Oct.	1916 16th Oct.	1917 5th Oct.
	1918 24th Sept.	1919 14th Sept.	1920 2nd Sept.	1921 23rd Aug.
	1922 12th Aug.	1923 1st Aug.	1924 21st July	1925 10th July
	1926 29th June	1927 19th June	1928 7th June	1929 28th May
	1930 17th May	1931 6th May	1932 25th Apr.	1933 14th Apr.
7. *‘Īdu’l Fiṭr*	1914 23rd Aug.	1915 12th Aug.	1916 1st Aug.	1917 21st July
	1918 10th July	1919 30th June	1920 18th June	1921 8th June
	1922 28th May	1923 17th May	1924 6th May	1925 25th Apr.

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	1926 14th Apr.	1927 4th Apr.	1928 23rd Mar.	1929 13th Mar.
	1930 2nd Mar.	1931 19th Feb.	1932 9th Feb.	1933 28th Jan.
8. *‘Īdu’l ‘Aẓhā* .	1914 30th Oct.	1915 19th Oct.	1916 8th Oct.	1917 27th Sept.
	1918 16th Sept.	1919 6th Sept.	1920 25th Aug.	1921 15th Aug.
	1922 4th Aug.	1923 24th July	1924 13th July	1925 2nd July
	1926 21st June	1927 11th June	1928 30th May	1929 20th May
	1930 9th May	1931 28th Apr.	1932 17th Apr.	1933 6th Apr.
9. *Muḥarram* . .	1914 28th Nov.	1915 18th Nov.	1916 6th Nov.	1917 26th Oct.
	1918 16th Oct.	1919 5th Oct.	1920 24th Sept.	1921 13th Sept.
	1922 2nd Sept.	1923 23rd Aug.	1924 11th Aug.	1925 31st July
	1926 21st July	1927 10th July	1928 29th June	1929 18th June
	1930 7th June	1931 28th May	1932 16th May	1933 5th May
10. *Ramaẓān* . .	1914 24th July	1915 13th July	1916 2nd July	1917 21st June
	1918 10th June	1919 31st May	1920 19th May	1921 9th May
	1922 28th Apr.	1923 17th Apr.	1924 6th Apr.	1925 26th Mar.
	1926 15th Mar.	1927 5th Mar.	1928 22nd Feb.	1929 11th Feb.
	1930 31st Jan.	1931 20th Jan.	1932 10th Jan.	1933 29th Dec.
11. *Shab Barāt* .	1914 8th July	1915 27th June	1916 16th June	1917 5th June
	1918 25th May	1919 15th May	1920 3rd May	1921 23rd Apr.
	1922 12th Apr.	1923 1st Apr.	1924 21st Mar.	1925 10th Mar.

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	1926	1927	1928	1929
	27th Feb.	17th Feb.	6th Feb.	26th Jan.
	1930	1931	1931	1932
	16th Jan.	4th Jan.	25th Dec.	13th Dec.
		1933		
		2nd Dec.		
12. *Shab-i-Miʻrāj* .	1914	1915	1916	1917
	20th June	9th June	29th May	18th May
	1918	1919	1920	1921
	7th May	27th Apr.	15th Apr.	5th Apr.
	1922	1923	1924	1925
	25th Mar.	14th Mar.	4th Mar.	20th Feb.
	1926	1927	1928	1929
	9th Feb.	30th Jan.	19th Jan.	8th Jan.
	1929	1930	1931	1932
	28th Dec.	17th Dec.	7th Dec.	26th Nov.
		1933		
		15th Nov.		
13. *Shab-i-Qadr* .	1914	1915	1916	1917
	18th Aug.	7th Aug.	27th July	16th July
	1918	1919	1920	1921
	5th July	25th June	13th June	3rd June
	1922	1923	1924	1925
	23rd May	12th May	1st May	20th Apr.
	1926	1927	1928	1929
	9th Apr.	30th Mar.	18th Mar.	8th Mar.
	1930	1931	1932	1933
	25th Feb.	14th Feb.	4th Feb.	23rd Jan.
14. *Tērah Tēzī* .	1914	1914	1915	1916
	11th Jan.	31st Dec.	21st Dec.	9th Dec.
	1917	1918	1919	1920
	28th Nov.	18th Nov.	7th Nov.	27th Oct.
	1921	1922	1923	1924
	16th Oct.	5th Oct.	25th Sept.	13th Sept.
	1925	1926	1927	1928
	2nd Sept.	23rd Aug.	12th Aug.	1st Aug.
	1929	1930	1931	1932
	21st July	10th July	30th June	18th June
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